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THE DUCHESS OF DANTZIC MUSIC Library.

(SANS-GÈNE).

Characters.

ACT I. (1792).

| | | | | | | | |
|---|-----|-----|-----|------------------|-----|-----|-----------------------|
| CATHERINE ÜPSCHER (<i>Known as "La Sans-Gêne"</i>) | ... | ... | ... | ... | ... | ... | MISS EVIE GREENE |
| LISETTE | } | ... | ... | (Laundresses) | ... | ... | MISS CLAIRE GREET |
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| PHILIPPE, VICOMTE DE BETHUNE... | ... | ... | ... | ... | ... | ... | MR. LAWRENCE REA |
| CAPTAIN REGNIER (<i>National Guard</i>) | ... | ... | ... | ... | ... | ... | MR. PHILIP H. BRACY |
| NAPOLEON BONAPARTE (<i>Lieutenant of Artillery</i>) | ... | ... | ... | ... | ... | ... | MR. HOLBROOK BLINN |
| SERGEANT FRANÇOIS LEFEBVRE | } | ... | ... | (National Guard) | ... | ... | MR. DENIS O'SULLIVAN |
| SERGEANT FLAGEOT | | | | | | | MR. A. J. EVELYN |
| CORPORAL GILDON | | | | | | | MR. FRANK GREENE |
| PAPILLON (<i>a Pedlar</i>) | ... | ... | ... | ... | ... | ... | MR. COURTICE POUNDS |

Laundresses, Soldiers, Mob.

ACTS II. AND III. (1807).

| | | | | | | | |
|---|-----|-----------------------|--------------------------------|-------------|-----|-----|-----------------------|
| EMPRESS JOSEPHINE (<i>Consort of Napoleon</i>) | ... | ... | ... | ... | ... | ... | MISS BEATRICE PARKE |
| CAROLINE MURAT, GRAND DUCHESS OF BERG AND CLEVES | } | (Sisters of Napoleon) | ... | ... | ... | ... | MISS KITTY GORDON |
| PAULINE, PRINCESS BORGHESI | | | | | | | MISS VIOLET ELLIOTT |
| CATHERINE, MARÉCHALE LEFEBVRE (<i>Madame Sans-Gêne</i>) | ... | ... | ... | ... | ... | ... | MISS EVIE GREENE |
| RENÉE DE SAINT MÉZARD (<i>an Imperial Ward</i>) | ... | ... | ... | ... | ... | ... | MISS ADRIENNE AUGARDE |
| COMTESSE DE LABORDE | } | ... | (Ladies of the Imperial Court) | ... | ... | ... | MISS ROSE ROSSLYN |
| MME. DE BEAUFFREMONT | | | | | | | MISS MABEL LORRELL |
| MME. DE CHATEL | | | | | | | MISS MINA GREEN |
| Mlle. DE LEGRANGE | } | ... | ... | ... | ... | ... | MISS FLORENCE SNELL |
| LISETTE (<i>Maréchale Lefebvre's Maid</i>) | | | | | | | MISS CLAIRE GREET |
| NAPOLEON I. (<i>Emperor of the French</i>) | ... | ... | ... | ... | ... | ... | MR. HOLBROOK BLINN |
| COMTE DE NARBONNE | } | ... | ... | (Courtiers) | ... | ... | MR. BARRY NEAME |
| COMTE DE CHANTEROUPE | | | | | | | MR. FRANK GREENE |
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| M. DE FLAHAULT | } | ... | ... | ... | ... | ... | MR. FORD HAMILTON |
| M. D'ALÈGRE (<i>Chamberlain to the Grand Duchess of Berg</i>) | | | | | | | MR. PHILIP H. BRACY |
| M. DE MONTMORENCI (<i>Page to the Empress</i>) | ... | ... | ... | ... | ... | ... | MR. CECIL CAMERON |
| FRANÇOIS, MARÉCHAL LEFEBVRE | ... | ... | ... | ... | ... | ... | MR. DENIS O'SULLIVAN |
| ADHÉMAR, VICOMTE DE BETHUNE | ... | ... | ... | ... | ... | ... | MR. LAWRENCE REA |
| PAPILLON (<i>Court Milliner</i>) | ... | ... | ... | ... | ... | ... | MR. COURTICE POUNDS |

*Ladies of the Court, Ambassadors, Marshals of France, Chamberlains, Pages, Courtiers, Soldiers, &c.,
Milliner's Assistants, &c.*

SYNOPSIS OF SCENERY.

| | | | |
|--|-----|---|---------------|
| ACT I.—LA SANS-GÈNE'S LAUNDRY IN THE RUE ROYALE, PARIS | ... | } | JOSEPH HARKER |
| ACT II.—GARDENS OF THE PALACE OF FONTAINEBLEAU | ... | | |
| ACT III.—THE TUCHERIES | ... | | |
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MUSICAL DIRECTOR ... MR. CARL KIEFFERT

OK

THE DUCHESS OF DANTZIC

(SANS-GÊNE).

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THE DUCHESS OF DANTZIC.

Overture.

Written by
HENRY HAMILTON.

Composed by
IVAN CARYLL.

Allegro.

Piano.





The musical score is written for piano and consists of six systems of staves. The first system begins with a forte (*f*) dynamic. The second system includes first and second endings. The third system features an accent (>) on the first note of the treble staff. The fourth system includes a forte (*f*) dynamic. The fifth system continues the melodic and harmonic development. The sixth system concludes with a fortissimo (*ff*) dynamic and a final chord. The key signature is three sharps (F#, C#, G#).

Allegro. (*L'istesso tempo.*)

This page contains six systems of musical notation, each consisting of a treble and bass staff. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system features a *cres:* marking above the treble staff. The second system includes *f* and *p* markings above the bass staff. The third system includes a *ff* marking above the bass staff. The fourth, fifth, and sixth systems continue the musical progression with various note values and rests.

Andante.

First system of musical notation for the Andante section. The treble clef staff contains a melodic line with a slur over the first two measures and a *p con espress:* marking. The bass clef staff contains a harmonic accompaniment with a *p* marking. The key signature has one sharp (F#) and the time signature is common time (C).

Second system of musical notation for the Andante section. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the harmonic accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

Third system of musical notation for the Andante section. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

Fourth system of musical notation for the Andante section. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

Fifth system of musical notation for the Andante section. The treble clef staff contains a melodic line with a slur and a *rit:* marking. The bass clef staff contains a harmonic accompaniment with a *pp* marking. The key signature has one sharp (F#) and the time signature is common time (C).

Sixth system of musical notation for the Allegro section. The treble clef staff contains a melodic line with a slur and a *ff* marking. The bass clef staff contains a harmonic accompaniment with a *pp* marking. The key signature has one sharp (F#) and the time signature is 2/4.







Nº 1.

CHORUS OF LAUNDRESSES.

Allegro moderato.

Piano.

ff

SOPRANO I.

Here you may gaze on a

SOPRANO II.

Here you may gaze on a

CHO.

be - vy of beau - ty, Laun - dry of lov - li - ness, (so it is said,)

be - vy of beau - ty, Laun - dry of lov - li - ness, (so it is said,)

CHO.

All of us damp, but de - vo - ted to du - ty, Brav - ing the ter - rors of

All of us damp, but de - vo - ted to du - ty, Brav - ing the ter - rors of

CHO.

cold in the head, Lu - di - crous ac - cents and no - ses of red!

cold in the head, Lu - di - crous ac - cents and no - ses of red!

CHO.

This is the way we ac - cu - mu - late sav - ings Earned, you may put it, by

This is the way we ac - cu - mu - late sav - ings Earned, you may put it, by

CHO. lash - ings and lav - ings. Ae - tive a - pos - tles of sweet - ness and light,

lash - ings and lav - ings. Ae - tive a - pos - tles of sweet - ness and light,

CHO. Here we trans - mo - gri - fy black in - to white, Here, like our bet - ters, in

Here we trans - mo - gri - fy black in - to white, Here, like our bet - ters, in

CHO. froth we o - rate, Sum up our lov - ers and set - tle the state.

froth we o - rate, Sum up our lov - ers and set - tle the state.

CHO. Here we dis - cov - er, di - ves - ted of bosh, All men are e - qual when sent to the wash.
Here we dis - cov - er, di - ves - ted of bosh, All men are e - qual when sent to the wash.

CHO. Low - er class li - nen and frills of fri - vol - i - ty, Duch - ess - es' lin - ger - ie,
Low - er class li - nen and frills of fri - vol - i - ty, Duch - ess - es' lin - ger - ie,

CHO. ci - ti - zen's duds, Met on a foot - ing of per - fect e - qual - i - ty,
ci - ti - zen's duds, Met on a foot - ing of per - fect e - qual - i - ty,

CHO. Min - gle and mate in the le - vel - ling suds! Min - gle and mate in the
Min - gle and mate in the le - vel - ling suds! Min - gle and mate in the

CHO. le - vel - ling suds!

le - vel - ling suds!

f *dim:*

LISETTE.

Here's an old gar - ment of shab - by old duf - fel - it,

p

JEANNE.

Here's a fine shirt that's ac - cus - tomed to ruf - fle it,

MATH.

Mou - choir sug - ges - tive of

MATH.

sneeze and of snuf - fle it,

ALL.

ff Pop 'em all in - to the tub, the tub!

ff Pop 'em all in - to the tub, the tub!

ff

LISETTE.

MARION.

What a pot-pour-ri of smart-ness and snob-be-ry,

Cant and ca-jo-le-ry,

HORT.

Jus-tice and job-be-ry,

All of a sim-mer in hap-py hob-nob-be-ry,

ALL.

Tak-ing the wring and the rub, the rub,

Rub-a-dub dub a-dub-

Tak-ing the wring and the rub, the rub,

Rub-a-dub dub a-dub-

-dub a-dub dub.

Here you may learn then a

-dub a-dub dub.

Here you may learn then a

CHO. les - son in li - ber - ty, Though ev - 'ry spou - ter a - gab - ble and gib - ber cry,
 les - son in li - ber - ty, Though ev - 'ry spou - ter a - gab - ble and gib - ber cry,

CHO. "Down with the no - bles!" and "Free - dom," such quash - ing dub,
 "Down with the no - bles!" and "Free - dom," such quash - ing dub,

CHO. Where's the Re - pub - lic can vie with the wash - ing tub?
 Where's the Re - pub - lic can vie with the wash - ing tub?

No. 2.

CHORUS- (Soldiers.)

Tempo di marcia.

Piano.



TENOR. *pp*
When the
As we

BASS. *pp*
When the
As we

EN.
trum - pets sound "To arms!" When Bel - lo - na's aw - ful charms, Rouse each
march a - down the street, There are gen - tle hearts a - beat, There are

ASS.
trum - pets sound "To arms!" When Bel - lo - na's aw - ful charms, Rouse each
march a - down the street, There are gen - tle hearts a - beat, There are

TEN. mar - tial heart and hand to em - u - la - tion, oh! Be the
 dain - ty heads that turn to take a - no - ther look, And you'll

BASS. mar - tial heart and hand to em - u - la - tion, oh! Be the
 dain - ty heads that turn to take a - no - ther look, And you'll

TEN. call to North or South, We be - set the can - non's mouth, All a -
 give us leave to say That a mes - sage they con - vey Such as

BASS. call to North or South, We be - set the can - non's mouth, All a -
 give us leave to say That a mes - sage they con - vey Such as

TEN. - seek - ing of the bub - ble rep - u - ta - tion, oh! But in
 kind - est mai - den does - n't at her bro - ther look! And we

BASS. - seek - ing of the bub - ble rep - u - ta - tion, oh! But in
 kind - est mai - den does - n't at her bro - ther look! And we

TEN. pi - ping times of peace, Or in mo - ments of re - lease From the
note with pro - per pride All the win - dows o - pen wide, While the

BASS. pi - ping times of peace, Or in mo - ments of re - lease From the
note with pro - per pride All the win - dows o - pen wide, While the

TEN. du - ties of pa - rade or drill or sen - try go, 'Tis the *cres.*
gol - den heads with ra - ven at each lat - tice vie, For the

BASS. du - ties of pa - rade or drill or sen - try go, 'Tis the *cres.*
gol - den heads with ra - ven at each lat - tice vie, For the

TEN. or - der of the day. Mars shall bow to Ve - nus' sway. And we
clink of sword and spur Sets a pulse in 'em a - stir Such as

BASS. or - der of the day. Mars shall bow to Ve - nus' sway. And we
clink of sword and spur Sets a pulse in 'em a - stir Such as

TEN. *ff*
 straight way on an er - rand com - pli - ment' - ry go. } Too - tle -
 no - thing but a sight of us can sat - is - fy. }

BASS. *ff*
 straight way on an er - rand com - pli - ment' - ry go. } Too - tle -
 no - thing but a sight of us can sat - is - fy. }

ff

TEN. *f* *ff*
 - too! dzum, dzum, tan - ta - ra All a - march - ing we will go in time and

BASS. *f* *ff*
 - too! dzum, dzum, tan - ta - ra All a - march - ing we will go in time and

f *ff*

TEN. *ff*
 tu - ney form. Where's the mai - den who can stand 'gainst a

BASS. *ff*
 tu - ney form. Where's the mai - den who can stand 'gainst a

ff

TEN. mil - i - ta - ry band, Or who'll turn her pret - ty nose up at a

BASS. mil - i - ta - ry band, Or who'll turn her pret - ty nose up at a

SOPRANO. *3* Too - tle - too, tan - ta - ra, tan - ta - ra,

TEN. u - ni - form? Too - tle - too! dzum, dzum, tan - ta -

BASS. u - ni - form? Too - tle - too! dzum, dzum, tan - ta -

SOP. *3* too - tle - too, tan - ta - ra, dzum! *3* Too - tle - too, tan - ta - ra, tan - ta - ra,

TEN. - ra! All a - march - ing they will go in time and

BASS. - ra! All a - march - ing they will go in time and

SOP. *too - tle - too, tan - ta - ra, dzum!* Where's the mai - den who can stand 'gainst a

TEN. *tu - ney form.* Where's the mai - den who can stand 'gainst a

BASS. *tu - ney form.* Where's the mai - den who can stand 'gainst a

rall:

SOP. *mi - li - ta - ry band, Or who'll turn her pret - ty nose up at a u - ni - form?* 1.

TEN. *mi - li - ta - ry band, Or who'll turn her pret - ty nose up at a u - ni - form?*

BASS. *mi - li - ta - ry band, Or who'll turn her pret - ty nose up at a u - ni - form?*

SOP. 2. *u - ni - form?*

TEN. *u - ni - form?*

BASS. *u - ni - form?*

No. 3.

DRINKING SONG - (Lefebvre) and CHORUS.

"WINE OF FRANCE"

Allegretto.

Lefebvre. 


Piano. 

1. Wine of France or
2. Tell me not of

LEF. 


pale or crim - son, not for - get - ting pe - tit bleu, Thine the flood that
draughts of am - ber, Quaffed be - side the cas - tled Rhine, Nor of Xer - ez'



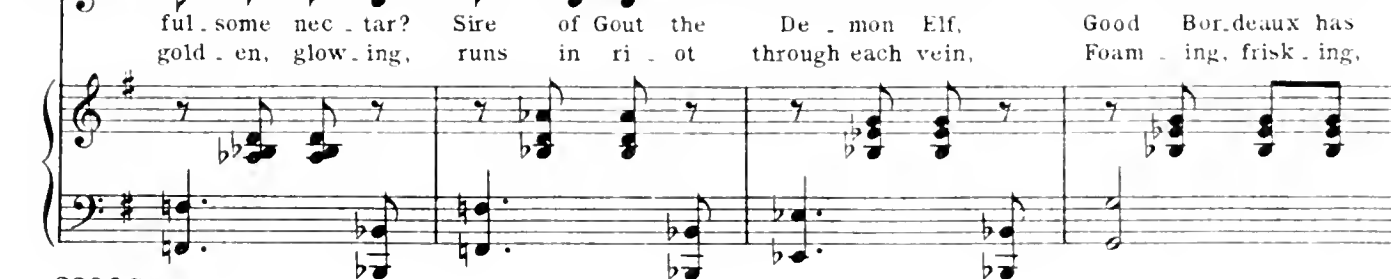
LEF. 

glo - ry swims on, Thine the fount to fête beaux yeux! What's O - por - to's
vines that clam - ber, Thick with clus - ter'd gold a - shine; There's a wine more



LEF. 

ful - some nec - tar? Sire of Gout the De - mon Elf, Good Bor - deaux has
gold - en, glow - ing, runs in ri - ot through each vein, Foam - ing, frisk - ing,



Tempo di Valse.

LEF. no such spec-tre, 'Tis the Spring of youth it - self!
flashing, flow-ing From the vine-yards of Cham-pagne!

CHO. Yes, of youth it - self!
Vine-yards of Cham - pagne!

Yes, of youth it - self!
Vine-yards of Cham - pagne!

Yes, of youth it - self!
Vine-yards of Cham - pagne!

LEFEBVRE.

Then pledge me, oh, pledge me in wine of France, Where

LEF. net-ted from Hea-ven the sun - beams dance, In to-paz and ru - by each sense to en -

LEF. - trance; Drink deep, while the vin-tage the toast shall en - hance, "The Wo-men! the War-riors! the

LEF. Wines of France!"

CH0. Then pledge me, oh, pledge me in wine of France, Where netted from Heaven the sun - beams

Then pledge me, oh, pledge me in wine of France, Where netted from Heaven the sun - beams

Then pledge me, oh, pledge me in wine of France, Where netted from Heaven the sun - beams

CH0. dance, In to paz and ru by each sense to en - trance, Drink deep, while the vin, tage the toast shall en -

dance, In to paz and ru by each sense to en - trance, Drink deep, while the vin, tage the toast shall en -

dance, In to paz and ru by each sense to en - trance, Drink deep, while the vin, tage the toast shall en -

CH0. - hance, "The Wo men! the War riors! the Wines of France!"

- hance, "The Wo men! the War riors! the Wines of France!"

- hance, "The Wo men! the War riors! the Wines of France!"

LEFEBVRE.

3. None can e'er in such a draught err, See, up - ris - ing to the rim,

mf

LEF. Va - lour, kind - ness, love and laugh - ter, Bead - ing all a - bout the brim.

LEF. Wit and beau - ty, sage and sol - dier, Kind - ly wine to kin - ship blends;

LEF. Hope meets mem - 'ry, new greets old year when we drink to "Ab - sent Friends!"

Tempo di Valse.

LEFEBVRE.

Then

CHOR. *ff* Drink to "Ab . sent Friends!"

ff Drink to "Ab . sent Friends!"

ff Drink to "Ab . sent Friends!"

LEF. pledge me, oh, pledge me, in wine of France, Where net . ted from Hea . ven the

LEF. sun . beams dance, In to . paz and ru . by each sense to en . trance; Drink

LEF. deep, while the vin . tage the toast shall en . hance, "The Wo . men! the War . riors! the

LEE

wines of France!"

Then pledge me, oh, pledge me in wine of France, Where net - ted from

CHO.

Then pledge me, oh, pledge me in wine of France, Where net - ted from

Then pledge me, oh, pledge me in wine of France, Where net - ted from

Hea - ven the sun - beams dance, In to - paz and ru - by each sense to en -

CHO.

Hea - ven the sun - beams dance, In to - paz and ru - by each sense to en -

Hea - ven the sun - beams dance, In to - paz and ru - by each sense to en -

CHO

...trance: Drink deep, while the vin-tage the toast shall en-hance, "The Wo-men! the

CHO

War-riors! the Wines— of France!"

8

No 4.

SONG.—(Catherine.) and CHORUS.

"SANS-GÈNE."

Allegretto.

Catherine.

Piano.

CATH.

CATH.

1. Cath.e-rine Up - - sher, li-censed laun-dress, Proud am I of my name and trade,
 2. I'm all right till my tem-per rous-es, Then of for-ci-ble phrase I'm free,

CATH.

None can la-bel me slut or slan-dress, I'm as res-pec-ta-ble as they're made!
 Ask 'em up at the big folks' hous-es, How they fare in a row with me!

CATH.

Chaffing. laugh - ing o'er my la - bours, Jol - li - est girl on the
Flounc - ing mad - am all frills and fan, sirs, Thinks to bul - ly me,

CATH.

banks of Seine, Rol - lick - ing, fro - lick - ing, so my neigh - bours
oh dear no! Once I be - gin — with my back an - swers,

CATH.

Christ - en me Main - zelle — Sans - Gène.
Up to her ears her fin - gers go!

CATH.

For of speech and of man - ners I'm plain, I'm plain, My
Oh, At mad - am in tin - sel and train, and train, I

CHO.

She's plain,
and train,
She's plain,
and train,
She's plain,
and train,

CATH. 
 feel - ings I ne - ver res - train, res - train, I'm bluff and I'm bree - zy, I'm
 put up my thumb in dis - dain, dis - dain, This wash - er of shirts is no

CHO. 
 res - train,
 dis - dain,


 res - train,
 dis - dain,


 res - train,
 dis - dain,


f *p*

CATH. 
 free and I'm ea - sy, And that's why they call me Sans - Gène! Sans - Gène! And
 drop - per of curt - seys, And that's why they call me Sans - Gène! Sans - Gène! And

CHO. 
 Sans - Gène!
 Sans - Gène!


 Sans - Gène!
 Sans - Gène!


 Sans - Gène!
 Sans - Gène!


f

CATH.

that's why they call me Sans - Gène! _____ That jol - ly good fel - low Sans -
 that's why they call me Sans - Gène! _____ That in - so - lent wo - man Sans -

CHQ.

Of
 At
 Of
 At
 Of
 At

p *f*

CATH.

- Gène!
 - Gène!

CHQ.

speech and of man - ners she's plain, she's plain, Her feel - ings shell nev - er res -
 mad - am of tin - sel and train, and train, She puts up her thumb in dis -

speech and of man - ners she's plain, she's plain, Her feel - ings shell nev - er res -
 mad - am of tin - sel and train, and train, She puts up her thumb in dis -

22007 D, o D.

CATH.

CHO.

- train. res - train, She's bluff and she's bree - zy, She's free and she's ea - sy, And
 - dain, dis - dain, This wash - er of shirts is no drop - per of curt.seys, And

- train. res - train, She's bluff and she's bree - zy, She's free and she's ea - sy, And
 - dain, dis - dain, This wash - er of shirts is no drop - per of curt.seys, And

- train. res - train, She's bluff and she's bree - zy, She's free and she's ea - sy, And
 - dain, dis - dain, This wash - er of shirts is no drop - per of curt.seys, And

CATH.

CHO.

And that's why they call me Sans -
 And that's why they call me Sans -

that's why they call her Sans - Gène! Sans - Gène!
 that's why they call her Sans - Gène! Sans - Gène!

that's why they call her Sans - Gène! Sans - Gène!
 that's why they call her Sans - Gène! Sans - Gène!

that's why they call her Sans - Gène! Sans - Gène!
 that's why they call her Sans - Gène! Sans - Gène!

CATH. *ff* *allargando rall:*

- Gène! _____ That jol - ly good fel - low Sans - Gène!
 - Gène! _____ That in - so - lent wo - man Sans - Gène!

CH. *ff*

That jol - ly good fel - low Sans - Gène!
 That in - so - lent wo - man Sans - Gène!

That jol - ly good fel - low Sans - Gène!
 That in - so - lent wo - man Sans - Gène!

ff *allargando rall:* *a tempo ff*

CATH.

3. I've got an eye for a hand - some fel - low, Bold of bear - ing

CATH.

lis - som of limb, I at a side - - long look can tell, oh,

CATH. just the ef - fect that I make on him. I know how to

CATH. wink if I want to! Blush, and bri - dle, and look like this, —

CATH. Know just the lim - it to lead him on to, (Much too coy a co -

CATH. quette — to kiss!) — But your

CATH. fop and your sil - ly old swain, old swain, To me come a - smirk - ing, in

old swain,

CHO. old swain.

old swain.

p *f* *p*

CATH. vain in vain! I teach 'em their pla - ces And smack the fools' fa - ces, And

in vain!

CHO. in vain!

in vain!

f *p*

CATH. *that's why they call me Sans - Gène! Sans - Gène! And that's why they call me Sans -*

f Sans - Gène!

CHO. *f* Sans - Gène!

f Sans - Gène!

ff *p*

CATH. *- Gène! — That d-d lit - tle hus - sy Sans - Gène!*

f Your fop and your sil - ly old

CHO. *f* Your fop and your sil - ly old

f Your fop and your sil - ly old

CATH.

swain, old swain, To her come a-smirk-ing in vain, in vain, She'll

CHO.

swain, old swain, To her come a-smirk-ing in vain, in vain, She'll

swain, old swain, To her come a-smirk-ing in vain, in vain, She'll

CATH.

teach 'em their pla-ces, And smack the fools' fa-ces, And that's why they call her Sans.

CHO.

teach 'em their pla-ces, And smack the fools' fa-ces And that's why they call her Sans.

teach 'em their pla-ces, And smack the fools' fa-ces, And that's why they call her Sans.

CATH. *allarg:*
And that's why they call me Sans - Gène! That

ff That

CHO. *f*
- Gène! Sans Gène! That

ff That

ff That

p *ff allarg:*

CATH. *rall.*
d-d lit - tle hus - sy Sans - Gène!

rall. d-d lit - tle hus - sy Sans - Gène!

CHO. *rall.*
d-d lit - tle hus - sy Sans - Gène!

a tempo ff

No 5.

SONG.—(Papillon.) and CHORUS.

Papillon. *Allegretto.*

Piano. *f* *dim.*

PAP.

PAPILLON.

Are you want - ing silk or sat - in?
All my pack's a bar - gain, judge it,

pp

PAP.

Traps for tak - ing mouse or rat in? Drugs des - cribed in doc - tor's la - tin?
But to you I don't be - grudge it, And I've got an - o - ther bud - get,

PAP.

On - ly tell me what dye lack? Fea - thers fine to stick your hat in?
Cri - er I as well as clown;) If your spir - its care or loss hip,

PAP. Bal - lads gay as birds at ma - tin? Gauds of sil - ver, gold or pla - tin -
Would you news (with just a gloss) sip, I can tell you all the gos - sip,

PAP. - um? I've got 'em in my pack!
That is gad - ding through the town!

Got 'em got 'em in his pack!
All the gos - sip of the town!

CHO. Got 'em got 'em in his pack!
All the gos - sip of the town!

Got 'em got 'em in his pack!
All the gos - sip of the town!

PAP. Hu - mours of Au - to - ly - cus 's Prince of Ped - lars (jol - ly cus - ses)
Would you know your neigh - bour's in - come? Who's to grief through debt or drink come?

PAP. All life lends to frolic us is quite at your disposal here;
 What young men to wed or wink come, All their prospects and their aims?

PAP. A - ny rea - son - a - ble bid - 'll buy the best of jape or rid - die;
 Would you hear how bad your "bet - ters" learn of com - pro - mis - ing let - ters?

PAP. Or a tune up - on the fid - dle if you want it ne - ver fear!
 Breach of ma - tri - mo - nial fet - ters, And with all the par - ties' names!

ff We shall want it ne - ver fear!
 Tell us all the par - ties names! PAPILLON.

CHOR. *ff* We shall want it ne - ver fear!
 Tell us all the par - ties names! For you

ff We shall want it ne - ver fear!
 Tell us all the par - ties names!

PAP. know me well, and the wares I sell Are a trea . sure at your plea . sure if you'll

PAP. buy, buy, buy! And ne'er did la . dy's tra . der to a bet . ter bar . gain aid her For her

PAP. mo . ney, oh, my ho . ney, Than will I, I, I! *ff*

CHO. For we know you well, and the
For we know you well, and the
For we know you well, and the

ff

wares you sell Are a trea . sure at our plea . sure if we'll
wares you sell Are a trea . sure at our plea . sure if we'll
wares you sell Are a trea . sure at our plea . sure if we'll

wares you sell Are a trea . sure at our plea . sure if we'll

try, try, try! And ne'er did la - dy's tra - der to a

CHO.

try, try, try! And ne'er did la - dy's tra - der to a

try, try, try! And ne'er did la - dy's tra - der to a

bet - ter bar - gain aid her for her mo - ney, oh, my ho - ney, So we'll buy, buy, buy!

CHO.

bet - ter bar - gain aid her for her mo - ney, oh, my ho - ney, So we'll buy, buy, buy!

bet - ter bar - gain aid her for her mo - ney, oh, my ho - ney, So we'll buy, buy, buy!

3. Here are charms for sol - diers that 'll turn a mus - ket ball in bat - tie,

PAP.

pp

PAP. Win - ing cards and dice to rat - tle, (Al - ways right side up to fall)

PAP. Would you, tired of work for wa - ges, learn how lu - cra - tive the Stage is?

PAP. Would you know your ri - vals' a - ges? La - dies, I can tell 'em all!

PAP. *ff* Are you pen - man's art up - on dense?

Oh, if he should tell 'em all!

CHO. *ff* Oh, if he should tell 'em all!

ff Oh, if he should tell 'em all!

pp

PAP. Much your man - age - ments be - yond hence, I'll con - duct your cor - res - pon - dence,

PAP. Draw your bills or bil - lets doux, I can in a man - ner ma - gic,

PAP. Pierce the fu - ture's veil um - bra - gic, Tell your for - tunes trite or tra - gic;

PAP. And what's more they'll all come true!

ff Will they real - ly all come true!

CHO. Will they real - ly all come true!

ff Will they real - ly all come true!

Will they real - ly all come true!

PAP.

For you know me well, and the

f *dim* *p*

PAP.

wares I sell Are a trea-sure at your plea-sure if you'll buy, buy, buy! And

PAP.

ne'er did la-dy's tra-der to a bet-ter bar-gain aid her For her

PAP.

mo-ney, oh, my ho-ney, Than will 1, 1, 1! *ff*

CHO.

For we know you well, and the *ff*

For we know you well, and the *ff*

For we know you well, and the *ff*

ff

wares you sell Are a trea.sure at our plea.sure if we'll try, try, try, And

wares you sell Are a trea.sure at our plea.sure if we'll try, try, try, And

wares you sell Are a trea.sure at our plea.sure if we'll try, try, try, And

ne'er did la . dy's tra . der to a bet . ter bar . gain aid her For her

ne'er did la . dy's tra . der to a bet . ter bar . gain aid her For her

ne'er did la . dy's tra . der to a bet . ter bar . gain aid her For her

mo . ney, oh, my ho . ney. So we'll buy, buy, buy!

mo . ney, oh, my ho . ney. So we'll buy, buy, buy!

mo . ney, oh, my ho . ney. So we'll buy, buy, buy!

DANCE.

The musical score is written for piano and bass. It consists of five systems, each with a treble and bass staff. The key signature is D major (two sharps). The first system is marked *p*. The second system is also marked *p*. The third system begins with a *ff* marking in the bass staff, followed by a *p* marking in the treble staff. The fourth system is marked *ff* in the bass staff. The fifth system includes markings for *f*, *dim.*, and *p* in the bass staff. The music features a mix of eighth and sixteenth notes, with some systems having triplets. The piece concludes with a final cadence in the fifth system.

This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Treble staff has eighth-note patterns. Bass staff has chords and eighth notes.
- System 2:** Treble staff has sixteenth-note runs. Bass staff has chords and eighth notes.
- System 3:** Treble staff has eighth-note patterns. Bass staff has chords and eighth notes, with a *ff* (fortissimo) dynamic marking in the second measure.
- System 4:** Treble staff has sixteenth-note runs. Bass staff has chords and eighth notes.
- System 5:** Treble staff has sixteenth-note runs. Bass staff has chords and eighth notes, ending with a double bar line.

No 6.

FRICASSÉE.

Allegro.

Piano.

p

The musical score is written for piano and consists of five systems. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Allegro.' and the dynamics are 'Piano.' and '*p*'. The melody in the right hand is characterized by eighth and sixteenth notes, often beamed together. The left hand provides a consistent accompaniment of eighth notes. The piece ends with a final cadence in the fifth system.





No 7.

DUET- (Catherine and Lefebvre.)

"DO YOU REMEMBER?"

Ever only

Andante.

Catherine.

CATHERINE. 1. As swooning sweet the summer

Piano.

CATH.

South doth blow, — Through laden limes with happy bees a - hum, — So

CATH.

fresh with fragrance of the long ago — That day of days will gladden

CATH.


days to come — And as I see you now in flush of youth, — Straight


CATH.  as the pine that stands in for - est state, I'll see you then; in mem'ry's




CATH. *quicker*  mir - ored truth — Let time do what he will our love to bate.



CATH.  Do you re - mem - ber? Do you re - mem - ber? We

LEF.  Do you re - mem - ber? Do you re - mem - ber? We



CATH.  still shall ask as long - er grows the way; In jo - cund June, in drear De -

LEF.  still shall ask as long - er grows the way; In jo - cund June, in drear De -



CATH. 
 - cem - ber. For ev - er each to each shall fond - ly say.

LEF. 
 - cem - ber. For ev - er each to each shall fond - ly say. Do you re -



CATH. 
 Do you re - mem - ber? Dear heart, it seems to me but yes ter -


LEF. 
 - mem - ber? Dear heart, it seems to me but yes - ter -




CATH. 
 - day!

LEF. 
 - day! 2. When



LEF. 
 I look back on ebb of many a year, — When I look down, as now in



LEF. thy dear eyes — What though with - in their a - zure depths ap - pear — One

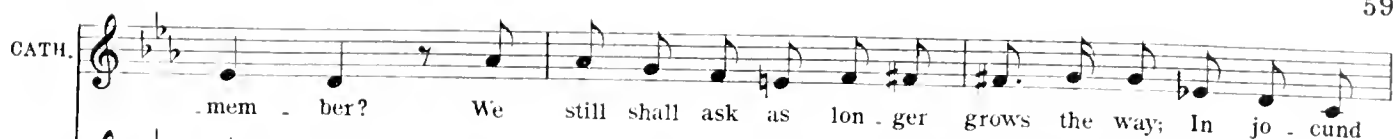
LEF. shade the less of blue than now I prize? — Though gold grow grey, though rose to

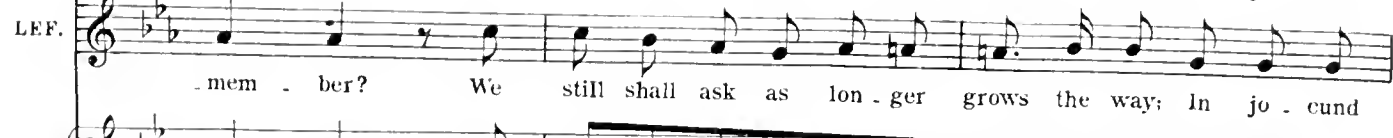
LEF. *ad lib.* iv' - ry wane — Though fur - rows on thy brow tell — Time's ad - vance — I'll


LEF. see thee, sweet, as on that day a - gain — I'll hear thy foot - fall dain - ty

CATH. Do you re - mem - ber? Do you re -

LEF. in the dance. Do you re - mem - ber? Do you re -

CATH. 
 - mem - ber? We still shall ask as lon - ger grows the way; In jo - cund


LEF. 
 - mem - ber? We still shall ask as lon - ger grows the way; In jo - cund

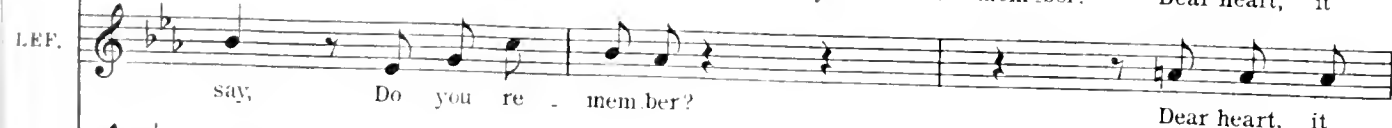



CATH. 
 June, In drear De - cem - ber, For ev - er each to each shall fond - ly

LEF. 
 June, In drear De - cem - ber, For ev - er each to each shall fond - ly



CATH. 
 say, Do you re - mem - ber? Dear heart, it

LEF. 
 say, Do you re - mem - ber? Dear heart, it



CATH. 
 seems to me but yes - ter - day!

LEF. 
 seems to me but yes - ter - day!



CATH. 
 3. I'll har - vest ev - 'ry word you spoke to me, — What



CATH. 
 way you looked, and how you held my hand, — How at your touch, love's mean - ing



CATH. 
 broke to me, — And how I dared you in your dear de - mand! — 1



LEF. 
 shall re - call your witch - ing ways a - gain, — Your rip - pling rail - ler - y. *ad lib.* your



LEF. *quicker*
 laugh-ter light, — I'll steal a kiss, and win my bays a - gain In

CATH. — — — — — 6 8 — — — — — 3 4 — — — — —
 Do you re -

LEF. — — — — — 6 8 — — — — — 3 4 — — — — —
 dear dis - course o' ma - ny a win - ter's night. Do you re -

CATH. — — — — —
 mem - ber? Do you re - mem - ber? We still shall ask as long - er

LEF. — — — — —
 mem - ber? Do you re - mem - ber? We still shall ask as long - er

CATH. — — — — —
 grows the way; In jo - cund June, in drear De - cem - ber, For ev - er

LEF. — — — — —
 grows the way; In jo - cund June, in drear De - cem - ber, For ev - er

CATH.  each to each shall fond - ly say, Do you re -

LEF.  each to each shall fond - ly say, Do you re - mem - ber?



CATH.  - mem - ber? Dear heart, it seems to me but yes - ter -

LEF.  Dear heart, it seems to me but yes - ter -



CATH.  - day!

LEF.  - day!



No 8.


TRIO.—(Catherine, Bethune and Lefebvre.)

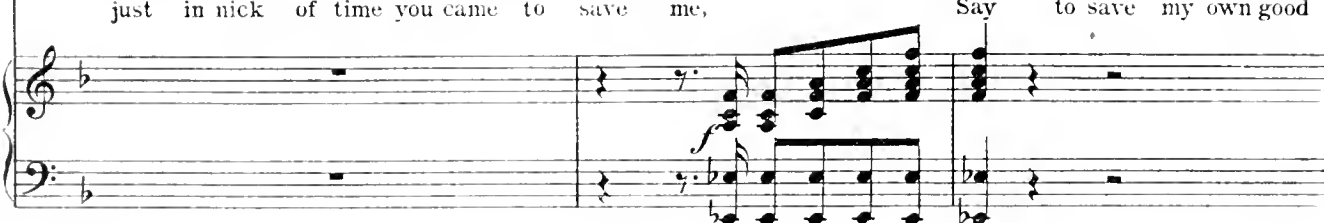
Allegro. *Recit. CATH.*

Catherine. 

Piano. 

Dear François,

CATH. 
just in nick of time you came to save me, *LEF.* Say to save my own good



LEF. 
name, To save your lov-er there! *CATH.* My lov-er! he! 'Tis



CATH. 
false! 'tis false! *LEF.* How came he yon-der



PAPILLON.

LEF. then? Through me; I

PAP. brought the luck - less gen - tle - man up - stairs, For re - fuge, to Sans -

PAP. - Gène quite un - a - wares; Could she, a wo - man, wound ed turn him out? Of

PAP. course she couldn't! Then there comes this rout, Blue guards and Black guards,

PAP. following hel - ter - skel - ter; and so she stowed him up the stair for shel - ter. You

CATH.

CATH. LEF.

hear? dear François, say that you believe! I cannot; he but joins you to de.

f

LEF. Moderato. CATH.

ceive. And

ff *ff* *p*

CATH.

can it be that doubt is stronger To bind than love to

CATH.

break the bond? Or is't that loving me no longer, You

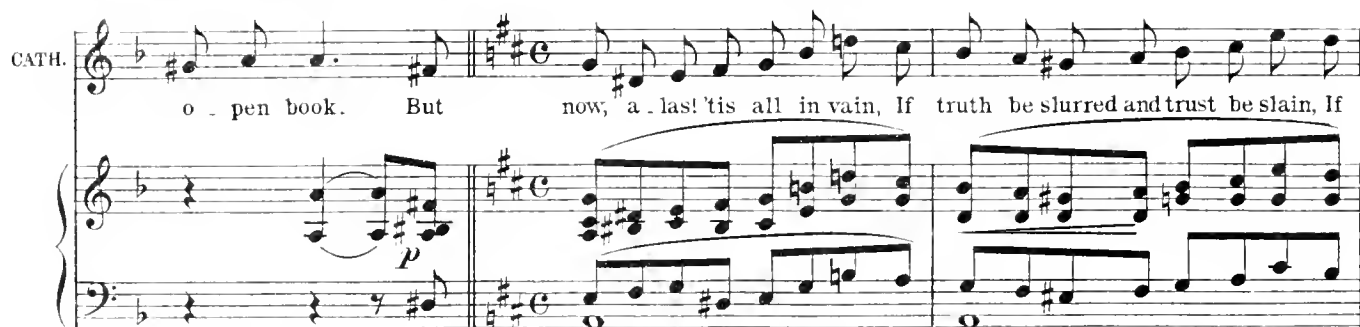
CATH.

fain would find me less than fond? Time was, a word from me had

mf

CATH.  swayed you, Time was, a tear, a touch, a look, — Were

CATH.  in - dex of my heart dis - played you, To read as from an

CATH.  o - pen book. But now, a - las! 'tis all in vain, If truth be slurred and trust be slain, If

CATH.  faith but serve un - faith to swell. What is there for us but fare well! But

PAP.  But

LEF.  But

CATH. now a - las 'tis all in vain, If truth be slurred and trust be slain, If

PAP. now a - las 'tis all in vain, If truth be slurred and trust be slain, If

LEF. now a - las 'tis all in vain, If truth be slurred and trust be slain, If

CATH. faith but serve un-faith to swell What is there for us but fare - well!

PAP. faith but serve un-faith to swell What is there for us but fare - well!

LEF. faith but serve un-faith to swell What is there for us but fare - well!

LEF. Time was, I held your heart a ha - ven Where

LEF. Pu - ri - ty her wings might furl; To me your words by Truth were

LEF. gra - ven, Your thoughts a ro - sa - ry of pearl. Time

LEF. is, a wake from blind de - vo - tion; Time is, I see that wed - ding

LEF. you ——— I drug my soul with Cir - ce's

LEF. po - tion, And take for bride Dis - ho - nour too. For

LEF. now, a - las! 'tis all in vain, If truth be slurred and trust be slain, If

CATH. For


PAP. For


LEF. faith but serve un - faith to swell, What is there for us but fare - well! For


CATH. now a - las! 'tis all in vain, If truth be slurred and trust be slain, If


PAP. now a - las! 'tis all in vain, If truth be slurred and trust be slain, If

LEF. now a - las! 'tis all in vain, If truth be slurred and trust be slain, If

CATH.  faith but serve unfaith to swell What is there for us but fare . . well!

PAP.  faith but serve unfaith to swell What is there for us but fare . . well!

LEF.  faith but serve unfaith to swell What is there for us but fare . . well!



Recit
BETHUNE.
BETH.  Hold Sir! and hear: ere wrong - ing past re-call Your self and me, nay.



BETH.  her the most of all.



LEFEBVRE.

"Wrongs" ea - sy said! What proof can you ad - vance? Allegro.

recit. *f*

LEF.

Allegro.

BETHUNE.

The word, Sir, of a gen - tle - man of France! For -

recit. *p*

BETH.

- give me, pray, if lis - ten - ing in - vol - un - ta - ry hid - den there, I

BETH.

learnt that tears un - bid - den were Through me in bright eyes glis - ten - ing. A

BETH.

heart be - lied that pit - ied me, The truth is as she said it is, Sir!

BETH. un - im - peached my cre - dit is, Base false - hood ne'er be - fit - ted me! For

BETH. knight - ly truth of all - re - nown Is most to be pre - ferred, And

BETH. dear as to the king his crown, To gen - tle - man his word, And

BETH. though the mob's en - eroach - ing "rights" A - bridge our old pres -

BETH. - tige, Still read we by our an - cient lights, The law "No - blesse o -

ETH. *blige."* And thus to lin - ger

ETH. here I deem with hon - our in - com - men - sur - ate, Since mine in such low

ETH. sense you rate, Life may be bought too dear I deem. Ne'er foe - man laid safe

ETH. hand on me, But wo - man's fame is ten - der too, And it I make sur -

ETH. ren - der to - Throw wide your gates! A - ban - don me! For knight - ly truth of

BETH.

all re-nown is most to be pre-ferred, And dear as to the

BETH.

king his crown. To gen-tle-man his word, And though the mob's en-

BETH.

croach-ing "rights" A-bridge our old pres-tige, Still

BETH.

read we by our an-cient lights, The law "No- blesse o- blige!" For

BETH.

knigh.tly truth of all-re.nown Is most to be pre-ferred. And dear as to the

CHOR.

knigh.tly truth of all-re.nown Is most to be pre-ferred. And dear as to the

knigh.tly truth of all-re.nown Is most to be pre-ferred. And dear as to the

knigh.tly truth of all-re.nown Is most to be pre-ferred. And dear as to the

BETH.

king his crown To gen-tle-man his word, And tho' the mob's en-

CHOR.

king his crown To gen-tle-man his word, And tho' the mob's en-

king his crown To gen-tle-man his word, And tho' the mob's en-

king his crown To gen-tle-man his word, And tho' the mob's en-

BETH.

CHOR.

BETH.

CHOR.

No 9.

FINALE.—ACT I.

Piano. *Moderato.* *ff* *cres.*

CHO. **SOPRANO.** *f* **TENOR.** *f* **BASS.** *f*

The ty - rant is sha - ken, the lui - le - ries ta - ken, The
 The ty - rant is sha - ken, the lui - le - ries ta - ken, The
 The ty - rant is sha - ken, the Tui - le - ries ta - ken, The

CHO.

throne is a - tot - ter and rea - dy to fall, Their tor - por for - sa - ken the
 throne is a - tot - ter and rea - dy to fall, Their tor - por for - sa - ken the
 throne is a - tot - ter and rea - dy to fall, Their tor - por for - sa - ken the

CHO. Peo - ple a - wa - ken, Let trai - tors be - ware as in thun - der we call,
 Peo - ple a - wa - ken, Let trai - tors be - ware as in thun - der we call,
 Peo - ple a - wa - ken, Let trai - tors be - ware as in thun - der we call,

CHO. "Death to the Roy.al - ists! Down with them all!" The ty - rant is sha - ken, the
 "Death to the Roy.al - ists! Down with them all!" The ty - rant is sha - ken, the
 "Death to the Roy.al - ists! Down with them all!" The ty - rant is sha - ken, the

CHO. Tui - le - ries ta - ken, The throne is a - tot - ter and rea - dy to fall, Their
 Tui - le - ries ta - ken, The throne is a - tot - ter and rea - dy to fall, Their
 Tui - le - ries ta - ken, The throne is a - tot - ter and rea - dy to fall, Their

tor - por for - sa - ken the Peo - ple a - wa - ken, Let trai - tors be - ware as in

tor - por for - sa - ken the Peo - ple a - wa - ken, Let trai - tors be - ware as in

tor - por for - sa - ken the Peo - ple a - wa - ken, Let trai - tors be - ware as in

thun - der we call "Death to the Roy - al - ists! Down with them all!"

thun - der we call "Death to the Roy - al - ists! Down with them all!"

thun - der we call "Death to the Roy - al - ists! Down with them all!"

"Death to the Roy - al - ists! Down with them all!" "Death to them, Down with them,

"Death to the Roy - al - ists! Down with them all!" "Death to them, Down with them,

"Death to the Roy - al - ists! Down with them all!" "Death to them, Down with them,

Death to them, Down with them, Death to them, Death to them, yes! Down with them

CHO. Death to them, Down with them, Death to them, Death to them, yes! Down with them

Death to them, Down with them, Death to them, Death to them, yes! Down with them

all!"

Where on earth's the fel . low

CHO. all!"

all!"

all!"

p

got to? Can't be far, but who are these? Don't give

LIS. FLAG. PAP.

PAP. way! BETH. I'm try - ing not to! PAP. I'm Pap - il - lon, if you

PAP. please; Ve - ry shak - y at the knees! FLAG. Right you are! Of course, I know you; Who's your pal?

BETH. A dolphe by name, Bel - lows - men - der 1. FLAG. Oh, blow you! Bel - lows, you're a

BETH. Yes, I've al - ways been the same. FL. lit - tle lame? Limp a - long then, and good

LEF.

FL.

day. God be praised they're safe a way!

The

CHO.

The

The

Tempo I.

*p**cres.**f*

ty . rant is sha . ken, the Tui . le . ries ta . ken, The throne is a - tot . ter and

ty . rant is sha . ken, the Tui . le . ries ta . ken, The throne is a - tot . ter and

ty . rant is sha . ken, the Tui . le . ries ta . ken, The throne is a - tot . ter and

CHORUS

rea - dy to fall, Their tor - por for - sa - ken, the Peo - ple a - wa - ken, Let
 rea - dy to fall, Their tor - por for - sa - ken, the Peo - ple a - wa - ken. Let
 rea - dy to fall, Their tor - por for - sa - ken, the Peo - ple a - wa - ken, Let

CHORUS

trai - tors be - ware as in thun - der we call, "Death to the Roy - al - ists!
 trai - tors be - ware as in thun - der we call, "Death to the Roy - al - ists!
 trai - tors be - ware as in thun - der we call, "Death to the Roy - al - ists!

CHORUS

Down with them all!" "Death to the Roy - al - ists! Down with them all!"
 Down with them all!" "Death to the Roy - al - ists! Down with them all!"
 Down with them all!" "Death to the Roy - al - ists! Down with them all!"

CHORUS

"Death to them, Down with them, Death to them, Down with them, Death to them, Death to them,

"Death to them, Down with them, Death to them, Down with them, Death to them, Death to them,

"Death to them, Down with them, Death to them, Down with them, Death to them, Death to them,

LIS.

Who's here?

FLAG. LEF.

The Captain! What's he sought this

yes! Down with them all!"

CHORUS

yes! Down with them all!"

yes! Down with them all!"

Allegro.

p

CAPT. Allegro.

LEF. nook for? Le-fevre! The ve-ry man I came to look for. A ha! my boy, I

p segue

CAPT. give you joy, Up head and swell your chest out, Good sol-dier you, I

CAPT. al-ways knew, In fact the ve-ry best out! But through to-day in

CAPT. such a way You've come with fly-ing pen-nant, That thanks to me you'll

CAPT. LEF. CAPT.

short - ly be Ga - zet - ted a lieu - te - nant! Lieu - te - nant! Lieu -

CAPT. LEF.

- te - nant! Oh, Cap - tain mine! your

They've made him a lieu - te - nant!

CHO. They've made him a lieu - te - nant!

They've made him a lieu - te - nant!

LEF.

news like wine My gid - dy brain up gets to! Lieu - te - nant live! to

LEF.

think that I've The right to e - pau - lettes too! Three francs a day by

LEF. way of pay, At ve - ry least I'll touch, sir! Such wealth to gain, and

LEF. wed Sans.Gène! Oh, dam me it's too much, sir! Too much, sir! Too

CAPT. LEF.

LEF. much, sir! Then

CAPT.

He thinks it's much too much, sir!

CHO. He thinks it's much too much, sir!

He thinks it's much too much, sir!

RECIT.

Allegro.

CAPT. *stea. dy! since I've more for you to bear, a tempo They've made your pret. ty sweetheart vi - van -*

CAPT. *- dière! Vi - van. dière, I! Vi - van. dière,*

CATH. *Allegro.*

CATH. *I! I bring you your com. mis. sion, I see you've matched your kit to your am -*

CAPT. *- bi. tion! Oh, joy, oh, rap. ture! that's the way I feel! Dear Fran. çois, kiss me! just to*

CATH. show it's real. Vi . van dière, I!

CHO. Vi . van dière she!

Vi . van dière she!

Vi . van dière she!

ff

CATH. CATH.

1. Let so - ber maid - en
2. When, tramp - ing all the

Allegro.

p

ATH. sit at home In calm con - tent like clod of loam, Be mine a - field a -
dus - ty day, Flags, tir - ed boy and vet - 'ran grey, Be mine to cheer their

CATH. *rit.* far to roam As dash - ing vi - van - dière. *a tempo* Be mine a - mid the
wea - ry way With gen'rous eau - de - vie! 8 Be mine, when falls the

CATH. can - non's noise To share the sol - diers' stir - ring joys, A - march - ing, march - ing
bul - lets' rain, 'Mid bat - tles' roar to so - lace pain, And staunch the wound and

CATH. *rit.* with the boys For France who do and dare! *a tempo*
stem the vein That flows for France and me. 10

CATH. Bro - thers in arms are they, Glo - ri - ous

CATH. fel - lows! Sons of the star whose ray Vic - to - ry

CATH. mel - lows, Rea - dy to fight, work,

ff

CATH. play, fore - most a - mid the fair, *rall:* Who would 'nt march with such as they, To

f

CATH. live as a vi - van - dière!

CHO. Bro - thers in arms are they, —

Bro - thers in arms are they, —

Bro - thers in arms are they, —

f *ff*

CHO. Glo - ri - ous fel - - lows! Sons of the star whose ray

Glo - ri - ous fel - - lows! Sons of the star whose ray

Glo - ri - ous fel - - lows! Sons of the star whose ray

CHO. Vic - to - ry mel - - lows, Rea - dy to fight,

Vic - to - ry mel - - lows, Rea - dy to fight,

Vic - to - ry mel - - lows, Rea - dy to fight,

CHO. work, play, fore - most a - mid the fair, Who would . nt march with

work, play, fore - most a - mid the fair, Who would . nt march with

work, play, fore - most a - mid the fair, Who would . nt march with

CHO.

such as they, To live as a vi - van - diere!

such as they, To live as a vi - van - diere!

such as they, To live as a vi - van - diere!

CATH.

So, to my ser-vice ev-er true, With

CATH.

pride my u - ni - form I'll view, To think that I'm a sol-dier too Be -

CATH.

-neath the flag to fare! — 1 love you, com-rades, one and all. And

rit

CATH. proud were I, should du - ty call, With you be - neath that flag to fall As

CATH. fits a vi - van - dière! *a tempo*

CATH. Bro - thers in arms are they, — Glo - ri - ous fel - lows! —

CATH. Sons of the star whose ray — Vic - to - ry mel - lows,

CATH. Rea - dy to fight, work, play, fore - most a -

CHORUS. *rall.*

mid the fair, Who would not march with such as they, To live as a vi - van -

CATH. dière!

CHORUS. *ff*

Bro - thers in arms are they, ——— Glo - ri - ous

Bro - thers in arms are they, ——— Glo - ri - ous

Bro - thers in arms are they, ——— Glo - ri - ous

CHORUS.

fel - lows! ——— Sons of the star whose ray ——— Vic - to - ry

fel - lows! ——— Sons of the star whose ray ——— Vic - to - ry

fel - lows! ——— Sons of the star whose ray ——— Vic - to - ry

CHO.

mel - lows, Rea - dy to fight, work,

mel - lows, Rea - dy to fight, work,

mel - lows, Rea - dy to fight, work,

CHO.

play, fore - most a - mid the fair, Who would - nt march with such as they, To

play, fore - most a - mid the fair, Who would - nt march with such as they, To

play, fore - most a - mid the fair, Who would - nt march with such as they, To

CHO.

live as a vi - van - dière! a vi - van - dière, a vi - van - dière! Then

live as a vi - van - dière! a vi - van - dière, a vi - van - dière!

live as a vi - van - dière! a vi - van - dière, a vi - van - dière!

LEF.

Then

p

LEF. CATH.
 sweet out-swell oh, bri-dal bell! We'll mar-ried be to-mor-row. I've ne'er a "may" to

CATH. LIS.
 that to say, And ne'er a doubt or sor-row. And we'll be there with gar-lands fair Of

LIS. FLAG. LIS.
 o-range bloom and lil-ies. And we will come with beat of drum To see the show of fil-lies. Of

LIS. SOLDIERS.
 fil-lies? Of fil-lies! (LAUNDR. How rude to call us fil-lies!
 (SOLDIERS.) A dain-ty show of fil-lies!

CHO. Then

Then

Then

Allegro.

haste to the wed-ding! the path they'll be tread-ing With blos-soms be-spread-ing (we'll

CH0. haste to the wed-ding! the path they'll be tread-ing With blos-soms be-spread-ing (we'll

haste to the wed-ding! the path they'll be tread-ing With blos-soms be-spread-ing (we'll

f

scat-ter them wide!) With trum-pets a-blow-ing and pret-ty girls show-ing And

CH0. scat-ter them wide!) With trum-pets a-blow-ing and pret-ty girls show-ing And

scat-ter them wide!) With trum-pets a-blow-ing and pret-ty girls show-ing And

ff

on-look-ers "Oh-ing" at ev-'ry side, Then haste to the wed-ding! the

CH0. on-look-ers "Oh-ing" at ev-'ry side, Then haste to the wed-ding! the

on-look-ers "Oh-ing" at ev-'ry side, Then haste to the wed-ding! the

ff

CHO.

path they'll be tread - ing With blos - soms be - spread - ing (we'll scat - ter them wide!) With

CHO.

trum - pets a - blow - ing and pret - ty girls show - ing And on - look - ers "Oh - ing" at

HO.

ev - 'ry side, Joy to the bride - groom, joy to the bride!

CHO. Joy to the bride - groom, joy to the bride!

Joy to the bride - groom, joy to the bride!

Joy to the bride - groom, joy to the bride!

8

CHO. Ca - pi - tal pair are they! Jol - ly good fel - lows!

Ca - pi - tal pair are they! Jol - ly good fel - lows!

Ca - pi - tal pair are they! Jol - ly good fel - lows!

CHO. Com - rades for life whose way Ten - der - ness mel - lows!

Com - rades for life whose way Ten - der - ness mel - lows!

Com - rades for life whose way Ten - der - ness mel - lows!

CHO. Fel - lows in fight, feast, fun rea - dy to

Fel - lows in fight, feast, fun, rea - dy to

Fel - lows in fight, feast, fun, rea - dy to

ff

CHO. do and dare, He as a sous - lieu - te - nant bold And she as a vi - van -

do and dare, He as a sous - lieu - te - nant bold And she as a vi - van -

do and dare, He as a sous - lieu - te - nant bold And she as a vi - van -

CHO. - dière! Ca - pi - tal pair are they! Jol - ly good fel - lows!

- dière! Ca - pi - tal pair are they! Jol - ly good fel - lows!

- dière! Ca - pi - tal pair are they! Jol - ly good fel - lows!

CHO.

Comrades for life whose way — Ten - der - ness mel - lows!

Comrades for life whose way — Ten - der - ness mel - lows!

Comrades for life whose way — Ten - der - ness mel - lows!

CHO.

Fel - lows in fight, feast, fun, rea - dy to

Fel - lows in fight, feast, fun, rea - dy to

Fel - lows in fight, feast, fun, rea - dy to

CHO.

do and dare, He as a sous - lieu - te - nant bold And she as a vi -

do and dare, He as a sous - lieu - te - nant bold And she as a vi -

do and dare, He as a sous - lieu - te - nant bold And she as a vi -

CHO.

van - diere! a vi van diere, a vi van diere!

van - diere! a vi van diere, a vi van diere!

van - diere! a vi van diere, a vi van diere!

8

CHO.

8

ff

più mosso

Act II.

Nº 10.

OPENING CHORUS.

Allegro.

Piano.

p

tr

Old days have come a - gain in full fe - li - ci - ty Em -

p

tr

p

bell-ished all with 'broi - der - ies and bows, We've done with your Re - pub - li - can sim -

p

tr

p

bell-ished all with 'broi - der - ies and bows, We've done with your Re - pub - li - can sim -

p

tr

p

bell-ished all with 'broi - der - ies and bows, We've done with your Re - pub - li - can sim -

CHO. - pli - ci - ty, Your "ci - ti - zen!" his brus - que - rie and blouse, Oh,

- pli - ci - ty, Your "ci - ti - zen!" his brus - que - rie and blouse, Oh,

- pli - ci - ty, Your "ci - ti - zen!" his brus - que - rie and blouse, Oh,

CHO. hate - ful word! Who ev - er heard Such sound ab - surd! — Such sound ab -

hate - ful word! Who ev - er heard Such sound ab - surd! — Such sound ab -

hate - ful word! Who ev - er heard Such sound ab - surd! — Such sound ab -

COURTIERS.

"Ci - ti - zen!" Lud! what a style of ad - dress!

CHO. - surd!

- surd!

- surd!

LADIES. ALL.

Dame of the mud was your "ci-ti-zen-ess!" How o.dious were their vul-gar'thees"and

CH0.

"thou's." But now, once more In court-ly way In mode of yore, We

But now, once more In court-ly way In mode of yore, We

But now, once more In court-ly way In mode of yore, We

"Bon-jour, Mes-sieurs" When beaux meet belles,

smirk and say, When beaux meet bel-les,

smirk and say,

smirk and say,

CHO. *mf* No more we quote "ty-ran-nis" with "Sic
 "Bon-jour, Mes-dames, Mes de-moi-sel-les!" No more we quote "ty-ran-nis" with "Sic
 mes de-moiselles! No more we quote "ty-ran-nis" with "Sic

CHO. *mf* Sem-per," or Ex-tol the Sov'reign Peo-ple and their "rights;" "The
 Sem-per," or Ex-tol the Sov'reign Peo-ple and their "rights;" "The
 Sem-per," or Ex-tol the Sov'reign Peo-ple and their "rights;" "The

CHO. King is dead," Why then "Long live the Em-per-or!" Since he's the new pur-vey-or of de-
 King is dead," Why then "Long live the Em-per-or!" Since he's the new pur-vey-or of de-
 King is dead," Why then "Long live the Em-per-or!" Since he's the new pur-vey-or of de-

lights. — He pays us well for do - ing no - thing pret - ti - ly, To

CHO. lights. —

lights. —

p

him we look for of - fice great and small, For him we dress so fine and talk so

wit - ti - ly, We're ve - ry, ve - ry loy - al to him, all! Since

CHO. Since

Since

CHO. 'tis through him, That we to - day, In dap - per trim Can

'tis through him, That we to - day, In dap - per trim Can

'tis through him, That we to - day, In dap - per trim Can

"Bon jour, Mes-sieurs" When beaux meet belles,
smirk and say - When beaux meet bel - les,

smirk and say -

smirk and say -

CHO. When beaux meet belles!

"Bon jour, Mes dames, Mes de - moi - sel - les!"

Mes de - moi - sel - les!

110 DANCE.

The first system of musical notation for 'DANCE.' consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef features a series of eighth-note chords and single notes, with a triplet of eighth notes marked with an '8' and a bracket. The bass clef provides a simple harmonic accompaniment with quarter and eighth notes.

The second system continues the musical piece. The treble clef melody continues with similar eighth-note patterns. The bass clef accompaniment remains consistent with the first system, using quarter and eighth notes.

The third system of musical notation shows a change in the treble clef melody, which now includes more complex chordal structures and some accidentals (flats). The bass clef accompaniment continues with a steady rhythm of quarter and eighth notes.

The fourth system of musical notation features a more active treble clef melody with sixteenth-note runs. The bass clef accompaniment includes a dynamic marking 'f' (forte) towards the end of the system.

The fifth system of musical notation continues the piece with a treble clef melody that includes some chromatic movement. The bass clef accompaniment maintains the established rhythmic pattern.

The sixth system of musical notation concludes the piece. It includes a section labeled 'Solo. D'ALÈGRE.' in the treble clef, which features a trill marked with 'tr'. The system ends with a double bar line. The bass clef accompaniment continues until the final measure.

D'AL. *tr* ten - tion, pray! There walk this way On foot, like folk of mean - er clay, The

D'AL. *tr* air to, take be - neath the leaves, The Du - chess Grand of Berg and Cleves, With

D'AL. the Se - rene Prin - cess Pauline, The Con - sort high of Prince Bor - ghese, Who

D'AL. *rall:* con - des - cends to crush the dai - sy, Be - neath her most ex - al - ted foot.

CHO. *f* Bra -

f Bra -

CHO. vo! that's ve - ry neat - ly put! At - ten - tion, pray! and hom - age pay, Re -

CHO. mem - ber, oh! re - mem - ber they Here walk on foot, like

CHO. com - mon clay, How good of them to walk that

way! way! way!

SOP. *p* All

CHO.

SOP.

hail! Im - pe - rial High - ness - es! We've nei - ther shames nor

SOP.

Shy - ness - es, In hail - ing you Di - vine - ness - es, Your

SOP.

state ly fa - ces to! All hail! Im - pe - rial

SOP. High - ness - es! We've nei - ther shames nor Shy - ness - es In

SOP. hail - ing you Di - vine - ness - es, Your

SOP. state - ly fa - ces to! Your state - ly fa - ces

SOP. to!

ff *allarg.* *ff*

Allegro.

staccato
p *f*

CAROLINE.

PAULINE.

Ob - serve, we bow to you! And good it is of

PAUL. such as us, With - out fan - far - on - ade or fuss, To

PAUL. how to such as you!

CHO. How sin - gu - lar - ly true! Dis -

How sin - gu - lar - ly true! Dis -

How sin - gu - lar - ly true! Dis -

p

CHO. - course be hind your backs we may, Your high pre ten sions tax we may, And

- course be hind your backs we may, Your high pre ten sions tax we may, And

- course be hind your backs we may, Your high pre ten sions tax we may, And

CHO. deem your breed ing smacks we may, Of blood that's less than blue. Of

deem your breed ing smacks we may, Of blood that's less than blue. Of

deem your breed ing smacks we may, Of blood that's less than blue. Of

CAROLINE.

Dear sis ter pray es chew too

CHO. blood that's less than blue.

blood that's less than blue.

blood that's less than blue.

CAR. smil - ing a ci - vi - li - ty, An i - cy af - fa - bil - i - ty From

CAR. us a - lone is due.

Oh, turn - up nos - ed two! Your

CHOR. Oh, turn - up nos - ed two! Your

Oh, turn - up nos - ed two! Your

CHOR. claims may be a - er - i - al, To us it's im - ma - ter - i - al, You

claims may be a - er - i - al, To us it's im - ma - ter - i - al, You

claims may be a - er - i - al, To us it's im - ma - ter - i - al, You

PAULINE.

Of

CHO. may be brut Im - per - i - al, Or slight - ly par - ve - nu!

may be brut Im - per - i - al, Or slight - ly par - ve - nu!

may be brut Im - per - i - al, Or slight - ly par - ve - nu!

PAU. course it would - n't do For real Prin - cess - es to un - bend, If

PAU. we should fail to con - des - cend 'Twould make us look so new!

CHO. Or

Or

Or

Or

PRINCESSES. *Tempo I.*

Our trade as cour-tiers

p

CHO. slight-ly par-ve-nu! Our trade as cour-tiers

p

CHO. slight-ly par-ve-nu! Our trade as cour-tiers

p

CHO. slight-ly par-ve-nu! Our trade as cour-tiers

p

Tempo I.

PR. we know, And so we bow and curt-sey low!

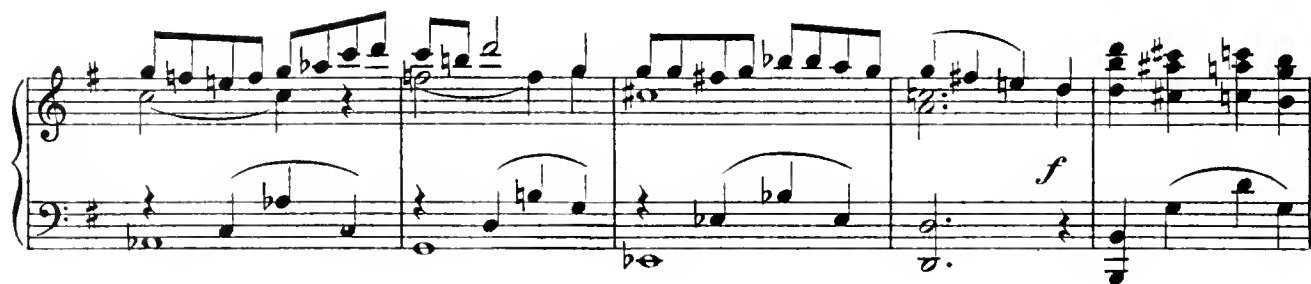
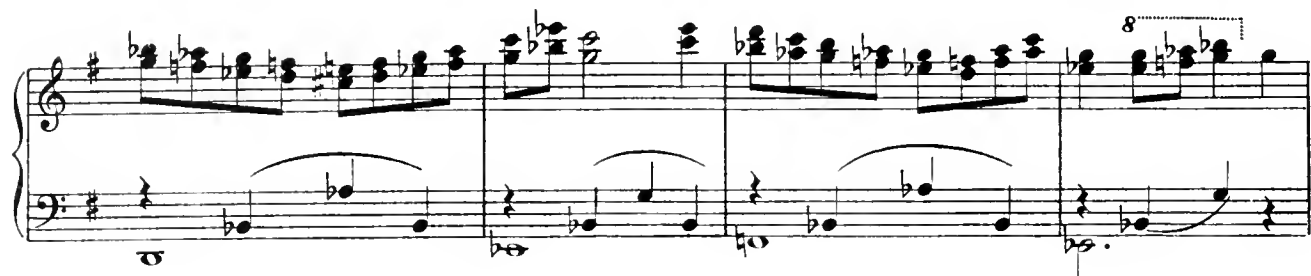
we know, And so we bow and curt-sey low!

CHO. we know, And so we bow and curt-sey low!

we know, And so we bow and curt-sey low!

tr

DANCE.



No 11.

SONG. (Adhémar.)

"LOVE AND EVER LOVE."

Allegro agitato.

Adhémar.



When

Piano.



ADH.



lu - rid ter - ror ruled the land, When name and worth were count - ed crime, When



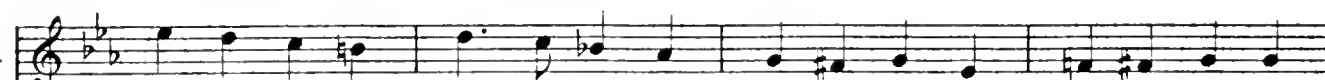
ADH.



for the Bour - bon sword in hand, My fath - er fell be - fore his prime, She



ADH.



sought me out, of all be - left, A waif, a - ban - doned and a - lone, She



ADH.

gave me love whom hope had left, And took the or-phan for her own.— And

Tempo di Valse.

ADH.

love, and love, and ev - er love, She wove a - bout my

ADH.

way. No glor - ious guar - dian from a - bove, E'er

ADH.

held more ten - der sway. And so with heart and

Ad.

ADH. soul and will I wor-ship, and I love her still, And

ADH. so with heart and soul and will I wor-ship, and I love her

ADH. still. 'Twas

Tempo I.

ADH. she who stayed my child-ish feet. Who taught my youth the he-ro's part. High

ADH. aim and act, with coun-sel sweet, From out the trea-sure of her heart. In

ADH. camp or court no year hath flown, But of her ten-der love bore trace, Un-

ADH. -til my love to man-hood grown, Hath set her in my mo-ther's place. For

Tempo di Valse.

ADH. love, and love, and ev-er love, She weaves a-bout my

ADH. way. And still I wear her gage, her glove, To

ADH. own— her ten— der sway. And sword I'll wield, or

ADH. lance I'll break 'gainst all the world, for her dear sake, And

ADH. sword I'll wield, or lance I'll break 'gainst all the world, for her dear

ADH. sake.

f a tempo

Nº 12.

SCENE AND ENSEMBLE.

Allegro.

Caroline.

Piano.

CAROLINE.

His Ma - jes - ty or - ders that la - dies at Court Shall

nei - ther of train nor of tem - per be short, But en - dea - vour to gar - nish their

style of re - tort With less of the lan - guage the man - ner and port Af -

CAR. *- fee - ted by cri - ers of cres - ses.*

CHOR. *"Wa' cres - ses!" Poor*

"Wa' cres - ses!" Poor

"Wa' cres - ses!" Poor

CHOR. *Ma - dame Sans Gêne! She's in trou - ble a - gain, With her dud - geons, her d's, and her*

Ma - dame Sans Gêne! She's in trou - ble a - gain, With her dud - geons, her d's, and her

Ma - dame Sans Gêne! She's in trou - ble a - gain, With her dud - geons, her d's, and her

PAULINE.

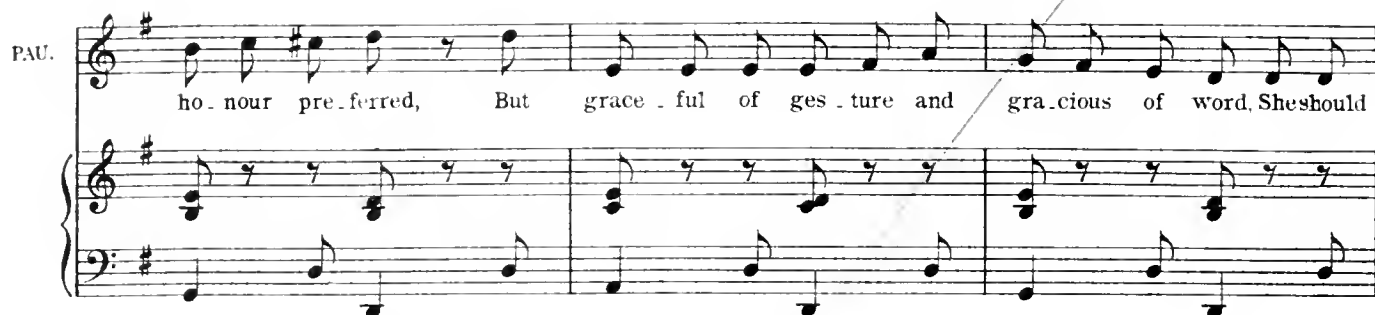
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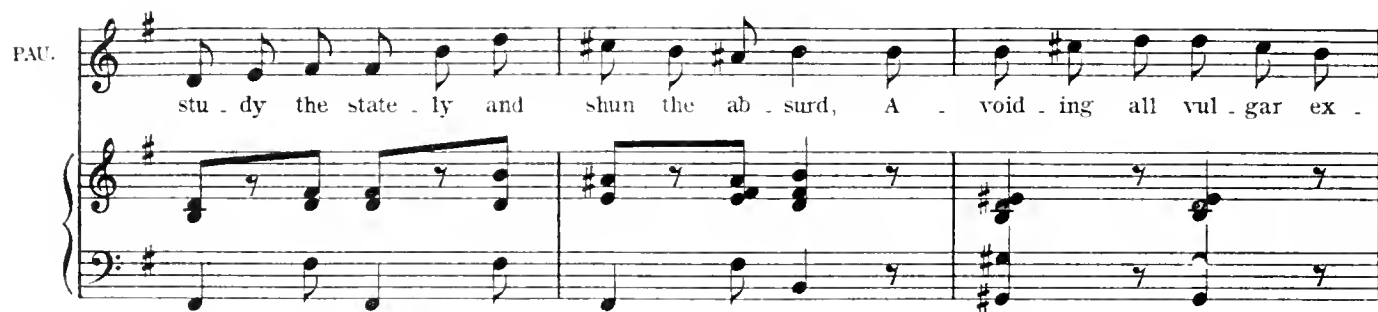
CHOR. *dres - ses!*

dres - ses!

dres - ses!

PAU. 

PAU. 

PAU. 

PAU. 

CATH. 

CHO. 



CATH. *per - fect - ly plain This pal - pa - bly points at Prin - ces - ses!*

CHO. Prin -

Prin -

Prin -

Prin - ces - ses! She gues - ses His Ma - jes - ty means the Prin -

Prin - ces - ses! She gues - ses His Ma - jes - ty means the Prin -

Prin - ces - ses! She gues - ses His Ma - jes - ty means the Prin -

mf

CATH. I mark it with pain, But it's per - fect - ly plain This

Prin - ces - ses!

Prin - ces - ses!

Prin - ces - ses!

p

CATH. pal - pa - bly points at Prin - ces - ses!

CHOR. Prin - ces - ses! She

Prin - ces - ses! She

Prin - ces - ses! She

f

CATH. I

gues - ses His Ma - jes - ty means the Prin - cess - es!

CHOR. gues - ses His Ma - jes - ty means the Prin - cess - es!

gues - ses His Ma - jes - ty means the Prin - cess - es!

CATH. mark it with pain, But it's perfect - ly plain This pal - pa - bly points at Prin - cess - es.

mf

CAROLINE.
 'Gainst e - ti - quette la - dies are not to re - bel, Nor to
 en - ter the Em - press's pre - sence pell - mell, And those who in awk - ward - ness
 chief - ly ex - cel, Might bet - ter their dress and de - mean - our as well By a
 les - son or two in de - port - ment.

CHOR.
 De - port - ment! Poor
 De - port - ment! Poor
 De - port - ment! Poor

CAR. *Ma . dame Sans - Gène! That's a cut at her train, And her curt - sey that's like a con -*

CHO. *Ma . dame Sans - Gène! That's a cut at her train, And her curt - sey that's like a con -*

CAR. *PAULINE.*
No

CHO. *tort . ment!*

CHO. *tort ment!*

CHO. *tort . ment!*

PAU. *grace will be shown, We are bid to de . clare, To la . dies who swag - ger, and*

PAU. can it be, "swear?" It's shock ing to see, but it's cer tain ly there! Such

PAU. phras es hence forth are for bid to the fair Who owns such a va ried as

PAU. sort ment! While I ta lian slang With a

As sort ment!

CHO. As sort ment!

As sort ment!

CATH. *Cor - si - can twang* Is quite an im - pe - rial dis - port.ment!

CH0. *As -*

As -

As -

CH0. *- sort.ment! De - port.ment! Poor Ma - re - chale, What an ex -*

- sort.ment! De - port.ment! Poor Ma - re - chale, What an ex -

- sort.ment! De - port.ment! Poor Ma - re - chale, What an ex -

CATH. *While* I - ta - lian slang With a *Cor - si - can twang* Is

CH0. *- hort.ment!*

- hort.ment!

- hort.ment!

CATH. quite an im - pe - rial dis - port - ment!

CHOR. As - sort - ment! De -

As - sort - ment! De -

As - sort - ment! De -

CATH. While

CHOR. - port - ment! Poor Ma - re - chale, what an ex - hort - ment!

- port - ment! Poor Ma - re - chale, what an ex - hort - ment!

- port - ment! Poor Ma - re - chale, what an ex - hort - ment!

CATH. I - tal - ian slang With a Cor - si - can twang Is quite an Im - per - ial dis - port - ment.

mf *ff*

Allegretto.

1. (DE NAR.) In short it seems no la - dy "Who be -
2. (DE CHAT.) They'll have to change their tac - tics Who've a

- haves her - self as sich," In the fu - ture when pre - sent - ed is her
turn for re - par - tee to the "sua - vi - ter in mo - do" from the

pet - ti - coats to hitch Like a hoy - den in a hur - ry Who's a -
"for - ti - ter in re" Since you must - nt threa - ten fis - ti - cuffs and

- bout to jump a ditch,
must - nt use a D -

(MADAME DE B.) But a
(CAROLINE.) The

CHO.

With a one, two, three, and o - ver it you go, oh! oh!
For the gra - ces of the gut - ter are ta - boo - oo - oo!

With a one, two, three, and o - ver it you go, oh! oh!
For the gra - ces of the gut - ter are ta - boo - oo - oo!

With a one, two, three, and o - ver it you go, oh! oh!
For the gra - ces of the gut - ter are ta - boo - oo - oo!

la - dy with "her mon - key up" who wants to hold her own Will
Em - pe - ror is pur - posed that his court shall now be - gin to

have to do the dig - ni - fied And learn to "take a tone," And re -
be a court and not a sort Of court - yard to an inn, (CATH) It would

ly for am - mu - ni - tion on the dic - tion - ry a - lone. A
much pro - mote his pur - pose could he change his kith and kin, Es -

meth - od a - ca - de - mi - cal but slow oh! oh! Slow, oh! oh!
pe - cial - ly his sis - ters who are two - oo - oo! Two - oo - oo,
Slow, oh! oh! mf
Two - oo - oo,
Slow, oh! oh! mf
Two - oo - oo,
Slow, oh! oh! mf
Two - oo - oo,
Slow, oh! oh! mf
Two - oo - oo,

mf

Here's a heavy blow Levelled at a lady whom we know, oh! oh! Her
Here's a shil-la-loo Here's a style of é-ti-quette that's new - oo - oo Her

gra - ces of the man - gle, And her gut - ter style of wran - gle, And her
tongue she ne - ver fet - ters, Not a jot she cares for let - ters Nor a

syn - tax in a tan - gle, Are to go, oh! oh!
but - ton for her bet - ters Who are two - oo - oo!

CHO.

ff Go oh! oh!
Two - oo - oo,
ff Go oh! oh!
Two - oo - oo,
ff Go oh! oh!
Two - oo - oo,

f

CH. Here's a hea - vy blow Le - velled at a la - dy whom we know, oh! oh! Her
Here's a shil - la - loo Here's a style of et - i - quette that's new - oo - oo! Her

CH. Here's a hea - vy blow Le - velled at a la - dy whom we know, oh! oh! Her
Here's a shil - la - loo Here's a style of et - i - quette that's new - oo - oo! Her

CH. gra - ces of the man - gle, And her gut - ter style of wran - gle, And her
tongue she ne - ver fet - ters, Not a jot she cares for let - ters Nor a

CH. gra - ces of the man - gle, And her gut - ter style of wran - gle, And her
tongue she ne - ver fet - ters, Not a jot she cares for let - ters Nor a

CH. syn - tax in a tan - gle, Are to go, oh! oh!
but - ton for her bet - ters Who are too - oo - oo!

CH. syn - tax in a tan - gle, Are to go, oh! oh!
but - ton for her bet - ters Who are too - oo - oo!

PAU.

There's a la - dy I could men - tion Who'd a

mf *p*

PAU.

gram - mar bet - ter get, An Al - man - ach de Go - tha, and a

PAU.

book of Et - i - quette, And — learn to step the gay Ga - votte and

PAU.

CAR.

pace the Min - u - et, And

Oh, she'll set us all a - laugh - ing till we die - ie - ie!

CHOR. Oh, she'll set us all a - laugh - ing till we die - ie - ie!

Oh, she'll set us all a - laugh - ing till we die - ie - ie!

CAR. now that we have car - ried out the Em - per - or's be - hest, And

CAR. stat - ed his com - mand to you, Sans - Gène, a - mong the rest, You had

CAR. bet - ter seek the Pal - ace And es - say to look your best, Since His

CAR. Ma - jes - ty must cer - tain - ly be - nigh - igh - igh!

CHO. Nigh - igh - igh,

Nigh - igh - igh,

Nigh - igh - igh,

CHO. Pu - i - sant and high! Let us to the Pa - lace then and try - y - y To

Pu - i - sant and high! Let us to the Pa - lace then and try - y - y To

Pu - i - sant and high! Let us to the Pa - lace then and try - y - y To

CHO. cul - ti - vate a blen - ding Of a car - riage con - des - cend - ing With a

cul - ti - vate a blen - ding Of a car - riage con - des - cend - ing With a

cul - ti - vate a blen - ding Of a car - riage con - des - cend - ing With a

CHO. dig - ni - ty un - bend - ing That shall vie - ie - ie, *ff* Vie - ie - ie,

dig - ni - ty un - bend - ing That shall vie - ie - ie, *ff* Vie - ie - ie,

dig - ni - ty un - bend - ing That shall vie - ie - ie, *ff* Vie - ie - ie,

f

CHO. with the man - ners high Of the old no - bi - li - ty of days gone by, We'll
with the man - ners high Of the old no - bi - li - ty of days gone by, We'll
with the man - ners high Of the old no - bi - li - ty of days gone by, We'll

CHO. lead a lei - sure la - zy, And we'll tread a mea - sure maz - y In a
lead a lei - sure la - zy, And we'll tread a mea - sure maz - y In a
lead a lei - sure la - zy, And we'll tread a mea - sure maz - y In a

CHO. man - ner Lou - is - Seize - y Or we'll all know why.
man - ner Lou - is - Seize - y Or we'll all know why.
man - ner Lou - is - Seize - y Or we'll all know why.

Nº 13.

DUET. (Adhémar and Renée.)

"THE LEGEND OLDEN."

Andante.

Adhémar.

Piano.

The musical score is written for a duet between Adhémar and Renée. It begins with a piano introduction in 2/4 time, marked 'Andante'. The piano part features a melody in the right hand with sixteenth-note runs and a bass line with chords and single notes. The vocal parts enter with the lyrics 'old - en old - en'. The first vocal part (Adhémar) has the lyrics 'In El - fin lore en - fold - en, How, in' and the second vocal part (Renée) has the lyrics 'The which did her em - bold - en On balm'. The score includes a repeat sign and a first ending for the vocal parts.

1. ADH. You know the le - gend
2. REN. She knew the le - gend

old - en old - en In El - fin lore en - fold - en, How, in
The which did her em - bold - en On balm

— the for . est deep, Where plane trees toss their
y morn of May, When all the Court a -

tas.selled boughs And mur . mur soft of lo . vers' vows, Where tryst
may . ing went, To slip a . way, with full in . tent To seek

— the pix . ies keep, A fai . ry foun . tain
— that home of fay, Un . til she drew the

crys . tal . line Doth like a ma . gic mir . ror shine, So calm
fountain near, And half in fun and half in fear, A . bove

its wa - ters sleep. REN. And mai - den who on
its wa - ters bent, ADH. Whose mir - ror framed in

morn of May Will to that fountain wend her way And to its depths de -
rock - y bas.in, She hoped to see a wished-for face in, And bub - ble, bub - ble

- vote a ring May see her fu - ture lord and king
went the Spring. As to the bot - tom went her ring,

With - in the glass if she but sing:
And she with sha - ky voice did sing:

RENEE.

"Foun - tain! fai - ry wa - - ter! Show me what I

"Foun - tain! fai - ry wa - - ter! Show me what I

REN. long to see, I of Eve am daugh - ter,

ADH. long to see, I of Eve am daugh - ter,

REN. Ve - ry son — of A - dam he; By your friend - ship

ADH. Ve - ry son — of A - dam he; By your friend - ship

REN. then _____ To the race of men _____

ADH. then _____ To the race of men _____

REN. Show my lov - er's face to me, _____ Show my lov - er's

ADH. Show my lov - er's face to me, _____ Show my lov - er's


REN. face to me." 2
4

ADH. face to me." 2
4 3. He knew the le - gend

ADH.  old-en And much to it be-hold-en He counts _____ him-self to

ADH.  - day! _____ For though the mai-den tripped a - pace, He

ADH.  missed, and marked, and gave her chase A - long _____ the for-est way. _____

ADH.  _____ Till as she knelt that face to find, It chanced that he was

ADH.

just be hind When she in voked the fay!

ADH.

And lean ing o'er to ma gic's aid, The foun tain mir rored

ADH.

man and maid, But when she saw his face ap pear, She gave a lit tle

ADH.

cry of fear, And jumped his laughing song to hear:

RENÉE.

"Foun - tain! fai - ry wa - ter! Show me what I

ADHÉMAR.

"Foun - tain! fai - ry wa - ter! Show me what I

REN. long to see, I of Eve am daugh - ter,

ADH. long to see, I of Eve am daugh - ter,

REN. Ve - ry son of A - dam he, By your friend - ship

ADH. Ve - ry son of A - dam he, By your friend - ship

REN. then _____ To the race of men. _____

ADH. then _____ To the race of men. _____

REN. Show my lo - ver's face to me, _____ Show my lo - ver's

ADH. Show my lo - ver's face to me, _____ Show my lo - ver's

REN. face to me."

ADH. face to me."

No 14.

CHORUS OF ASSISTANTS.

Allegretto.

Piano.



SOPRANO.
Here in box - es

CONTRALTO.
Here in box - es

The third system features vocal parts for Soprano and Contralto, both singing the lyrics 'Here in box - es'. The piano accompaniment continues with a more active right hand, featuring sixteenth-note patterns, and a bass line with eighth notes. The dynamics are marked 'p'.

CHO.
big we bear Spoils of earth, and sea, and air;

big we bear Spoils of earth, and sea, and air;

The fourth system features a four-part vocal chorus (Soprano, Contralto, Tenor, Bass) singing the lyrics 'big we bear Spoils of earth, and sea, and air;'. The piano accompaniment provides harmonic support with chords and a bass line. The system concludes with a final chord in the piano.

CHO. Silk and saye in dain - ty dyes, Gor - geous garb of
Silk and saye in dain - ty dyes, Gor - geous garb of

CHO. var - ied guise, Roods of rib - bon, leagues of lace,
var - ied guise, Roods of rib - bon, leagues of lace,

CHO. Sewn on ev - ry inch of space. Who can match such
Sewn on ev - ry inch of space. Who can match such

CHO. proud par - ade? Not a house in all the trade.
proud par - ade? Not a house in all the trade.

CHO. We de-fy the lot to do so; Nev-er bride had such a

We de-fy the lot to do so; Nev-er bride had such a

CHO. trous - seau, As the gar - ments rich and rare That in

trous - seau, As the gar - ments rich and rare That in

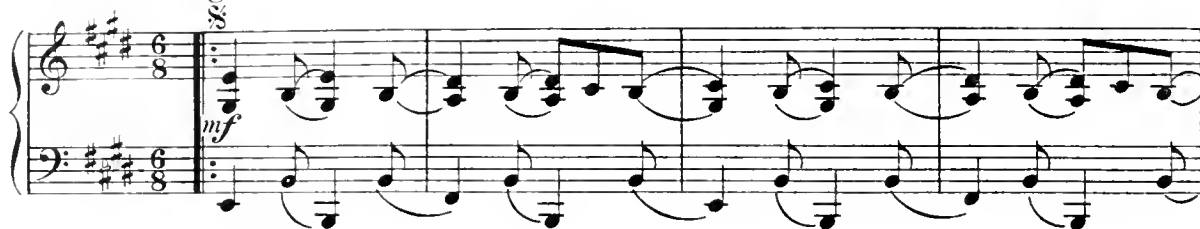
CHO. box - es big we bear!

box - es big we bear!

Nº 14A

SONG. (Papillon.) and CHORUS.

Allegro.



PAPILLON.

I'm mil - li - ner mon - arch of
Fond lov - er who bows be - fore

p

 The musical notation for the Papillon solo, consisting of a vocal line and a piano accompaniment. The vocal line begins with a whole rest followed by a quarter note, then continues with eighth and sixteenth notes. The piano accompaniment continues with the same eighth-note pattern as the introduction.

PAP

Par - is, And Par - is the fair to a - dorn Is
Ven - us, And sighs to em - brace as di - vine That

 The first vocal entry of the Papillon soloist, with a piano accompaniment. The vocal line starts with a quarter note, followed by eighth and sixteenth notes.

PAP

mon - arch of rai - ment, it's need - less to say meant In pla - ces where rai - ment is
fi - gure so slen - der, that con - tour so ten - der, Be - lieve me, they're half of 'em

 The second vocal entry of the Papillon soloist, with a piano accompaniment. The vocal line continues with eighth and sixteenth notes.

PAP. worn, Con - vic - tion this ar - gu - ment car - ries Who
mine! We've thought out each de - tail be - tween us, So

PAP. ev - er to fash - ion lays claim, Though fem - in - ine Eur - ope has
think, when you o - gle your flame, Who made the con - fec - tion which

PAP. on - ly one sure hope, Pa - pil - lon's the gen - tle - man's name!
makes her com - plex - ion? Pa - pil - lon's the gen - tle - man's name!

THO. Though Who

Though Who

Though Who

CHO.

fem - in - ine Eur - ope has on - ly one sure hope, Pa - pil - lon's the gen - tle - man's
made the con - fec - tion which makes her com - plex - ion? Pa - pil - lon's the gen - tle - man's

fem - in - ine Eur - ope has on - ly one sure hope, Pa - pil - lon's the gen - tle - man's
made the con - fec - tion which makes her com - plex - ion? Pa - pil - lon's the gen - tle - man's

fem - in - ine Eur - ope has on - ly one sure hope, Pa - pil - lon's the gen - tle - man's
made the con - fec - tion which makes her com - plex - ion? Pa - pil - lon's the gen - tle - man's

PAPILLON.

name!
name!

Then let the sex ac - claim — Their

name!
name!

name!
name!

f *p*

PAP.

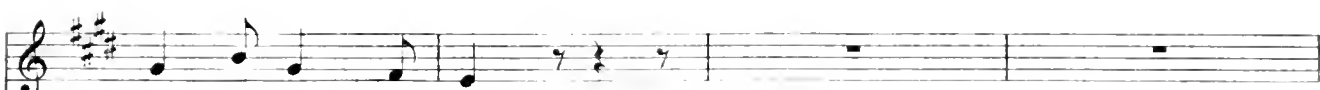
ar - bi - ter ser - ene, — Who lends, to blue, and yel - low too, And


PAP. 
 ev - 'ry hue, a gla - mour new; Let Fa - shion waft his fame — From

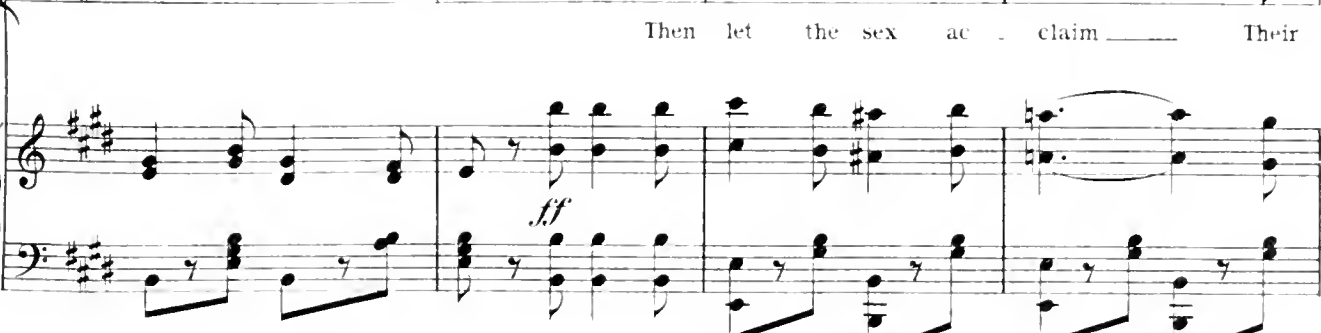


PAP. 
 Par - is to Pe - kin, — Who forms the taste, and moulds the waist of the



PAP. 
 Em - press Jo - seph - ine.

CHO. 
 Then let the sex ac - claim — Their
 Then let the sex ac - claim — Their
 Then let the sex ac - claim — Their



CHO. ar - bi - ter ser - ene, — Who lends, to blue, and yel - low too, And

ar - bi - ter ser - ene, — Who lends, to blue, and yel - low too, And

ar - bi - ter ser - ene, — Who lends, to blue, and yel - low too, And

CHO. ev - 'ry hue, a gla - mour new; Let Fa - shion waft his fame — From

ev - 'ry hue, a gla - mour new; Let Fa - shion waft his fame — From

ev - 'ry hue, a gla - mour new; Let Fa - shion waft his fame — From

CHO. Par - is to Pe - kin, — Who forms the taste and moulds the waist of the

Par - is to Pe - kin, — Who forms the taste and moulds the waist of the

Par - is to Pe - kin, — Who forms the taste and moulds the waist of the

Em - press Jo - seph - ine!

Em - press Jo - seph - ine!

Em - press Jo - seph - ine!

f *mf* *D.C.*

PAPILLON.

Though true 'tis the nod of a
The weeds of the woe-be-gone

p

PAP.

beau - ty The na - tions to bat - tle has fired, In
wi - dow, The white of the bride in her glee, The

PAP.

rags and the gut - ter - it won't cause a flut - ter If beau - ty should nod till she's
Dow - a - ger's sad - ness, the dé - bu - tante's glad - ness, Owe all their ex - pres - sion to

PAP.

tired. me. Though "cher - chez la femme" may do du - ty, Per -
Who, mas - ter of ma - gic un - hid, oh, En -

PAP.

mit me to ask all the same, Who, pri - thee, sets her up such
a - bles each dam - sel and dame, To rouse ri - vals' fur - y, or

PAP.

mis - chief to stir up? Pa - pil - lon's the gen - tle - man's
soft - en a jur - y? Pa - pil - lon's the gen - tle - man's

PAP.

name!
name!

CHO.

Who, pri - thee, sets her up such mis - chief to stir up? Pa -
To rouse ri - val's fur - y, or sof - ten a jur - y, Pa -

Who pri - thee, sets her up such mis - chief to stir up? Pa -
To rouse ri - val's fur - y, or sof - ten a jur - y, Pa -

Who pri - thee, sets her up such mis - chief to stir up? Pa -
To rouse ri - val's fur - y, or sof - ten a jur - y, Pa -

PAPILLON.

Then

CHO.

- pil - lon's the gen - tle - man's name!
- pil - lon's the gen - tle - man's name!

- pil - lon's the gen - tle - man's name!
- pil - lon's the gen - tle - man's name!

- pil - lon's the gen - tle - man's name!
- pil - lon's the gen - tle - man's name!

PAP.

let the sex ac - claim — Their ar - bi - ter ser - ene, — Who

PAP. lends, to blue, and yel - low too, And ev - 'ry hue, a gla - mour new; Let

PAP. Fa - shion waft his fame — From Par - is to Pe - kin, — Who

PAP. forms the taste, and moulds the waist of the Em - press Jo - seph - ine.

CHO. Then *f* Then *f* Then *f*

ff

CHO. let the sex ac - claim — Their ar - bi - ter ser -

let the sex ac - claim — Their ar - bi - ter ser -

let the sex ac - claim — Their ar - bi - ter ser -

CHO. - ene, Who lends, to blue, and yel - low too, And

- ene, Who lends, to blue, and yel - low too, And

- ene, Who lends, to blue, and yel - low too, And

CHO. ev - 'ry hue, a gla - mour new; Let Fa - shion waft his

ev - 'ry hue, a gla - mour new; Let Fa - shion waft his

ev - 'ry hue, a gla - mour new; Let Fa - shion waft his

CHO.

fame From Par - is to Pe - kin, Who

fame From Par - is to Pe - kin, Who

fame From Par - is to Pe - kin, Who

CHO.

forms the taste, and moulds the waist of the Em - press Jo - seph - ine!

forms the taste, and moulds the waist of the Em - press Jo - seph - ine!

forms the taste, and moulds the waist of the Em - press Jo - seph - ine!

f

D.S.

CODA.

ff

Nº 15.

VOCAL MENUET.- (Catherine and Papillon.)

Tempo di Menuet. *ad lib.*

Papillon.

Piano.

First right, then left; Now poise as you point the

other toe. Bear your body lightly, Let your pose be sprightly, Easy, elegant, and

CATHERINE.

First right, then left; With a wobble to and fro.

PAP.

ai - ry. Now pose

CATH.

I shall never do it, drilling's nothing to it!


PAP.


Try and fancy you're a fai - ry.


CATH. 

PAP. *ad lib.* 
 Mode of old hand out - held, Light-ly let your fin-gers lie in mine,



CATH. 
 Tom - fool fuss, sil - ly mon-key tricks for Madam fine!

PAP. 
 Lips touched thus.



CATH. 

PAP. *ad lib.* 
 Head un - stooped, train up - looped, Mind-ful of the curve that's beau-ty's line.



CATH. 

PAP. 

Give the floor a dust- ing, Light its folds ad- just- ing, Grace- ful, sup- ple wrist- ed,



CATH. 

Then the thing gets twist- ed; First right, then left, Just one slip and ov- er

PAP. 

Dain- ty and deft, Now poise as you point the



CATH. 

I shall go. I can ne- ver fake it, Oh! the de- vil take it!

PAP. 

oth- er toe, All in ryh- thm take it, Light as you can make it.



CATH.  On - ly fan - cy me a fai - ry! Oh! I'm like a bloomin' e - le - phant,

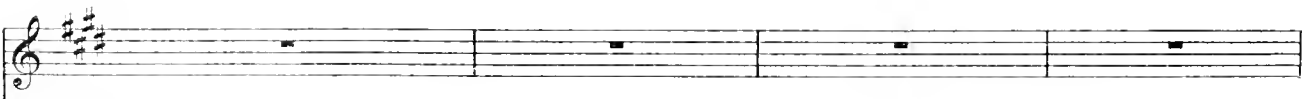
PAP.  Try and fan - cy you're a fai - ry!

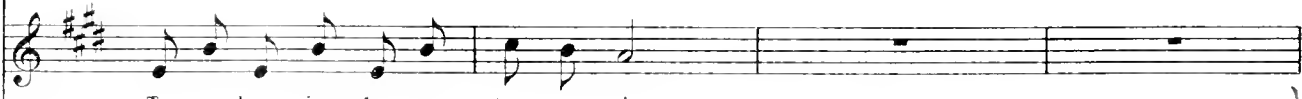



CATH.  Show - ing in a cir - cus. Drat the train!

PAP.  Talk - ing, Madame, is ir - re - ve - lant.



CATH. 

PAP.  To a danc - ing les - son try a - gain.



SOP. *pp* Such for ho - nours of Ter - psi - chore!

TEN. *pp* Such for ho - nours of Ter - psi - chore!

BASS *pp* Such for ho - nours of Ter - psi - chore!

SOP. Such a can - di - date was ne - ver yet, Feet of lead, and limbs of

TEN. Such a can - di - date was ne - ver yet, Feet of lead, and limbs of

BASS Such a can - di - date was ne - ver yet, Feet of lead, and limbs of

SOP. hick - o - ry, Hea - vens! what a min - u - et!

TEN. hick - o - ry, Hea - vens! what a min - u - et!

BASS hick - o - ry, Hea - vens! what a min - u - et!

CATH. *p* First right, then left, Just one slip and ov - er I shall go.

PAP. *p* Dain - ty and deft, Now poise as you point the oth - er toe.

SOP. *p* First right, then left, It's far bet - ter than a pup - pet show,

TEN. *p* First right, then left, It's far bet - ter than a pup - pet show,

BASS. *p* First right, then left, It's far bet - ter than a pup - pet show,

CATH. I can ne - ver fake it, Oh! the de - vil take it! On - ly fan - cy me a

PAP. All in rhy - thm take it, Light as you can make it, Try and fan - cy you're a

SOP. Bless us! what a crea - ture, Fa - shion, form and fea - ture Fit her bet - ter for the

TEN. Bless us! what a crea - ture, Fa - shion, form and fea - ture Fit her bet - ter for the

BASS. Bless us! what a crea - ture, Fa - shion, form and fea - ture Fit her bet - ter for the

CATH. *fai - ry. First right, then left, I do call this dance a rum - my go!*

PAP. *fai - ry. Dain - ty and deft. Now pause, ma - dam, and ba - lan - cez so!*

SOP. *dai - ry.*

TEN. *dai - ry.*

BASS. *dai - ry.*

CATH. *slow - ly.*

PAP. *Now you curt - sey low - ly, Take it slow - ly.*

SOP. *Don't she do it drol - ly,*

TEN. *Don't she do it drol - ly,*

BASS. *Don't she do it drol - ly,*

CATH. *slow - ly, slow - ly, low - ly,*
 PAP. *slow - ly, slow - ly, low - ly.*
 SOP. *she'll go ov - er whol - ly, slow - ly, low - ly, drol - ly,*
 TEN. *she'll go ov - er whol - ly. slow - ly, low - ly, drol - ly,*
 BASS. *she'll go ov - er whol - ly. slow - ly, low - ly, drol - ly,*

The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand features a series of eighth and sixteenth notes, while the left hand provides a simple harmonic foundation with dotted half notes and quarter notes.

CATH. Whol - ly! _____

PAP. Whol - ly! _____

SOP. Whol - ly! _____

TEN. Whol - ly! _____

BASS. Whol - ly! _____

tr. minimum

ff

No 16.

CHORUS.- (Entrance of Napoleon.)

Allegro.

Piano. *ff*

CHO.

Vi - vat! Vi - vat Im - pe - ra - tor Sal - ve Gal - li - ae sal - va - tor,

Vi - vat! Vi - vat Im - pe - ra - tor Sal - ve Gal - li - ae sal - va - tor.

Vi - vat! Vi - vat Im - pe - ra - tor Sal - ve Gal - li - ae sal - va - tor.

CHO.

France re - vives the Ro - man glo - ries, Ro - man greet - ing to the fore is,

France re - vives the Ro - man glo - ries, Ro - man greet - ing to the fore is,

France re - vives the Ro - man glo - ries, Ro - man greet - ing to the fore is,

And our pae - ans proud of praise, are Trum - pet tongued with A - ve Cae - sar!

CHO.

And our pae - ans proud of praise, are Trum - pet tongued with A - ve Cae - sar!

And our pae - ans proud of praise, are Trum - pet tongued with A - ve Cae - sar!

ff

Vi - vat! Vi - vat Im - pe - ra - tor, Sal - ve, Gal - li - ae

CHO.

Vi - vat! Vi - vat Im - pe - ra - tor, Sal - ve, Gal - li - ae

Vi - vat! Vi - vat Im - pe - ra - tor, Sal - ve, Gal - li - ae

Sal - va - tor, France re - vives the Ro - man glo - ries,

CHO.

Sal - va - tor, France re - vives the Ro - man glo - ries,

Sal - va - tor, France re - vives the Ro - man glo - ries,

CHORUS

Ro - man greet - ing to the fore is. A - ve!

Ro - man greet - ing to the fore is. A - ve!

Ro - man greet - ing to the fore is. A - ve!

CHORUS

Sal - ve! Vi - vat! Vi -

Sal - ve! Vi - vat! Vi -

Sal - ve! Vi - vat! Vi -

CHORUS

- vat!


- vat!

- vat!

Nº 17.

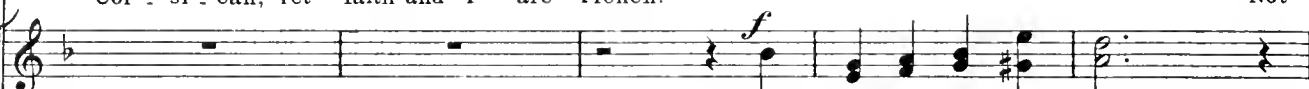
FINALE-ACT II.

Allegro.


Catherine.  As - sent to no di - vorce I can, Tho' false.hood may be


Piano. 


CATH.  Cor - si - can, Yet faith and I are French! Not


SOP.  Yes! Faith and she are French!

TEN.  Yes! Faith and she are French!

BASS.  Yes! Faith and she are French!



CATH.  sul - len hate nor en - 'vy sour, Our wed - ded love shall o - ver.pow'r, No




CATH.  cause have I as wife to cower, Nor e'er from here I'll blench!

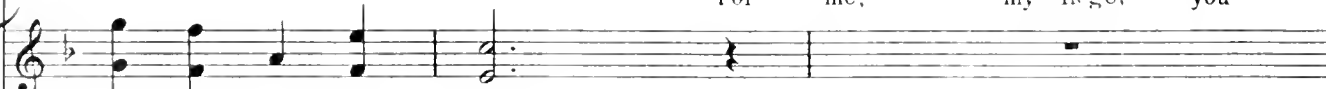
SOP.  Nor


TEN.  Nor

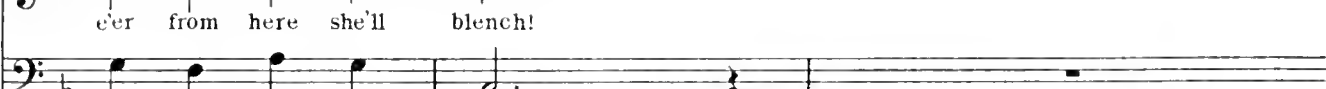
BASS.  Nor

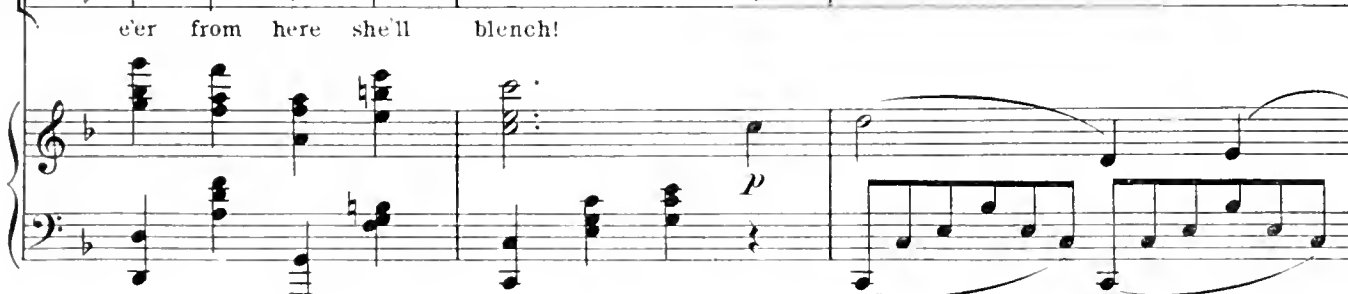


LEFEBVRE.  For me, my liege, you

SOP.  e'er from here she'll blench!

TEN.  e'er from here she'll blench!

BASS.  e'er from here she'll blench!



LEF.  know my mind. A soul so true, a heart so kind I



LEF. ne'er shall find a - gain.

SOP. He ne'er would find a -

TEN. He ne'er would find a -

BASS. He ne'er would find a -

RENÉE.

And love is free, Sire, to re - joice in

SOP. - gain!

TEN. - gain!

BASS. - gain!

REN. lib - er - ty of heart and voice. 'Tis

REN. *rit:*
here I set my con - stant choice, And here it shall re -

REN. - main!

SOP. *ff*
She vows it shall re - main! —

TEN *ff*
She vows it shall re - main! —

BASS. *ff*
She vows it shall re - main! — No more!

NAPOLÉON. (*speaking through music*)

Moderato.

NAP. Whatever be the choice you've made, You'll find *my* choice the one to be obeyed. Make no reply,

NAP.

You, Vicomte, understand, All thought's forbid you of this lady's hand! Today you'll join your regiment, now, sir, go!

ADHÉMAR.

Allegro.

And leave her friendless at your

ff

recit.

8

ADH.

mer . cy? No! Be careful! I command you to obey, as subject, soldier!

NAP.

Allegro.

ff

8

ADHÉMAR.

Nei . ther from to . day! from to . day!

p

f

p

ADH. The first Be.thune who ev . er drew His sword to serve a

ADH. par - ve - nu, Then let it be the last! He's like to be the

CHORUS.

CHO. last! All oaths to you I here de . lete, No more my man - hood

ADHÉMAR.

ADH. hold them meet, And where France wel . ters at your feet, 'Tis there my sword I

cast!

CHO

'Tis trea - son! 'tis trea - son set on high! There

'Tis trea - son! 'tis trea - son set on high! There

'Tis trea - son! 'tis trea - son set on high! There

CHO

stands your trai - tor, crowned! True man am I!

stands your trai - tor, crowned! True man am I!

stands your trai - tor, crowned! True man am I!

NAP.

Enough. Arrest the Vicomte de Bethune. Let a court-martial be convened for noon tomorrow, It shall

p

CATHERINE.

deal with him, not I, But be its finding "Guilty," he shall die!

Have

CATH.

mer-cy, have pi-ty, Mer-cy! Jus-tice! sire!

NAP. (You shall have justice, more than you desire.)

Allegretto.

CATHERINE.

Nev-er shall sound for us Good . . . Bye! Nev-er till Death us

RENEE.

Nev-er shall sound for us Good . . . Bye! Nev-er till Death us

LEFEBVRE.

Nev-er shall sound for us Good . . . Bye! Nev-er till Death us

ADHEMAR.

Nev-er shall sound for us Good . Bye! Nev-er till Death us

CATH.  part. Shall we not dare them, you and I,

REN.  part. Shall we not dare them, you and I,

LEF.  part. Shall we not dare them, you and I,

ADH.  part. Shall we not dare them, you and I,



CATH.  Heart to di . vorce from heart? Ours is the love that

REN.  Heart to di . vorce from heart? Ours is the love that

LEF.  Heart to di . vorce from heart? Ours is the love that

ADH.  Heart to di vorce from heart? Ours is the love that



CATH. years be - queath, — Deep in our hearts Love saith,

REN. years be - queath, — Deep in our hearts Love saith,

LEF. years be - queath, — Deep in our hearts Love saith,

ADH. years be - queath, Deep in our hearts Love saith,

CATH. Who shall dis - sev - er ~ souls knit for ev - er? Love is more strong than

REN. Who shall dis - sev - er souls knit for ev - er? Love is more strong than

LEF. Who shall dis - sev - er souls knit for ev - er? Love is more strong than

ADH. Who shall dis - sev - er souls knit for ev - er? Love is more strong than

CATH. Death!

REN. Death!

LEF. Death!

ADH. Death!

CHORUS.

ff Low let them breathe "Good . bye, good . bye!"

ff Low let them breathe "Good . bye, good . bye!"

ff Low let them breathe "Good . bye, good . bye!"

CHORUS.

Deep from each ach . ing heart, Might must pre . vail, tho'

Deep from each ach . ing heart, Might must pre . vail, tho'

Deep from each ach . ing heart, Might must pre . vail, tho'

CHO. Right de - fy! Lives in - ter - twined to part.

Right de - fy! Lives in - ter - twined to part.

Right de - fy! Lives in - ter - twined to part.

Yet tho' they bow the blow be - neath, True are the words Love

Yet tho' they bow the blow be - neath, True are the words Love

Yet tho' they bow the blow be - neath, True are the words Love

saith, Who shall dis - sev - er souls knit for ev - er?

saith, Who shall dis - sev - er souls knit for ev - er?

saith, Who shall dis - sev - er souls knit for ev - er?

22007 D. & D.

CHORUS

Love is more strong — than Death, Who shall dis - sev - er

Love is more strong — than Death, Who shall dis - sev - er

Love is more strong — than Death, Who shall dis - sev - er

8

CHORUS

souls knit for ev - er? Love is more strong than Death!

souls knit for ev - er? Love is more strong than Death!

souls knit for ev - er? Love is more strong than Death!

8

ff

22007 D.O.D.

END OF ACT II.

No. 18.

Act III.

SONG.— (Catherine.)

"THE MIRROR SONG"

Catherine. *Andante.*

Piano. *p con espress.*

CATH. *Andante.*

Mir - ror, In thy glass we scan

CATH.

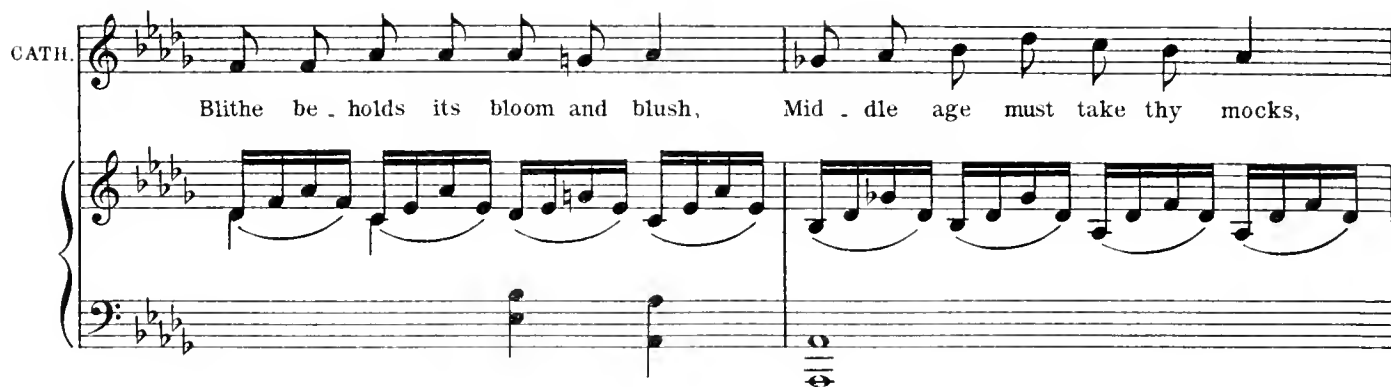
All the lit - tle life of man!

CATH. *Andante.*

Child hood, with un - think - ing glee,

CATH. 

Grows to view it - self in thee, Youth, with hap - py hope a - flush,

CATH. 

Blithe be - holds its bloom and blush, Mid - dle age must take thy mocks,

CATH. 

Gath - ring lines and thin - ning locks, Count with smiles (that might be tears!)

CATH. 

dim. e rall.
All the ha - voc of the years.

dim. e rall. *pp* *a tempo*

CATH.  *p*

Sil-vered age with wrink-led front, Needs must heed thy coun-sel blunt,

CATH.  *cresc.*

Les-son out of thee there looks, More than speaks from rev-'rend books.

CATH.  *mf*

Thee to clay-cold lips we hold All in vain, the tale is told!

CATH.  *rall.* *dim.* *p* *rall.* *a tempo*

Mir-ror! mir-ror! Schooled by thee, Of what shadow stuff are we!

*Più lento.**rall.*

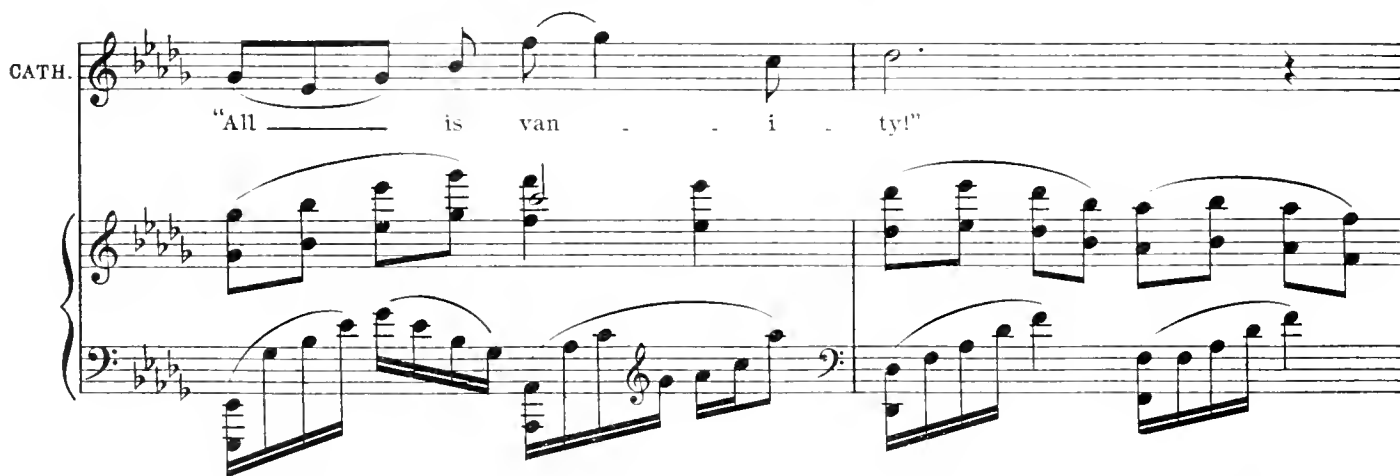
ATH. 

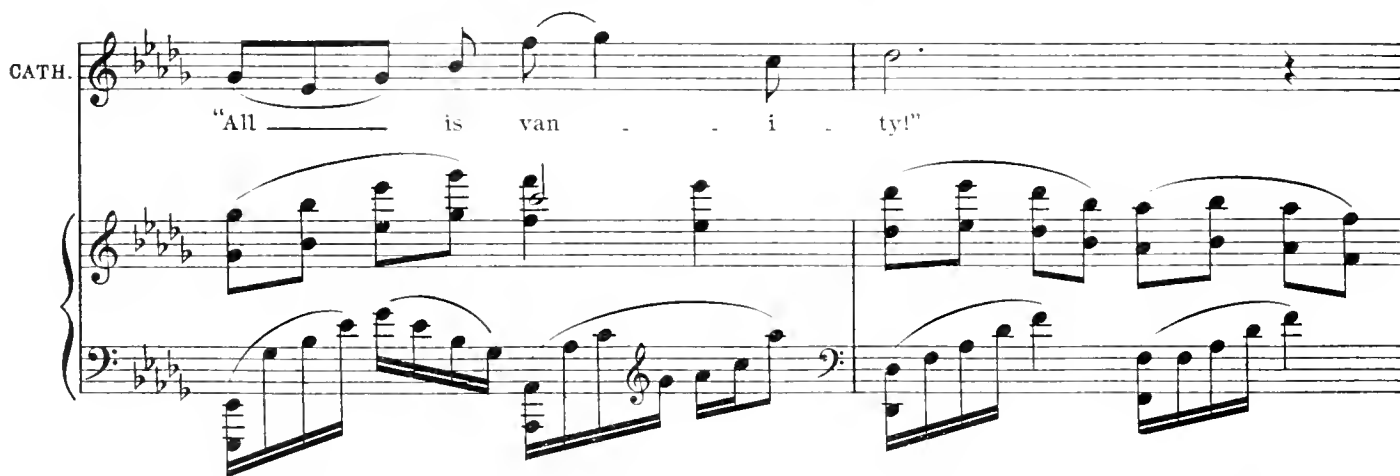
l.h. 

*Lento. con espress.**r.h.*

CATH. 



CATH. 



CATH. 



Nº 19.

TRIO.— (Catherine, Renée, Babette.)

"A REAL GOOD CRY TOGETHER."

Allegretto.

Catherine.

Piano.

CATH.

Moderato.

CATH.

When things go ill, (as go things will ——— A

CATH.

like in love and lu . cre.) Fond Wo . man still must weep her

CATH. fill, 'Tis on - ly fools — re - buke her. Let eau - de - vie and lan - guage

CATH. free, — To Man bring con - so - la - tion. Dear sis - ters, we seek tears and

REN. For

BAB. For

CATH. tea. — In time of tri - bu - la - tion. For

Allegretto

REN. grey when grow the skies of grief, A rain of tears shall bring re - lief,

BAB. grey when grow the skies of grief, A rain of tears shall bring re - lief,

CATH. grey when grow the skies of grief, A rain of tears shall bring re - lief, And

mf *leggero.*

REN. And win back smil - ing weath - er, And

BAB. And win back smil - ing weath - er, And

CATH. win back smil - ing weath - er, And

REN. balm shall fall on irk and ache, And woe shall wane when wo - men take, A

BAB. balm shall fall on irk and ache, And woe shall wane when wo - men take, A

CATH. balm shall fall on irk and ache, And woe shall wane when wo - men take,

REN. real good cry, A real good cry, A

BAB. real good cry, A real good cry, A

CATH. A real good cry, A

REN. real good cry to - ge - ther,

BAB. real good cry to - ge - ther,

CATH. real good cry to - ge - ther,

REN. (crying) to - ge - ther, Boo - hoo, Boo - hoo, Boo -

BAB. (crying) to - ge - ther, Boo - hoo, Boo - hoo, Boo -

CATH. (crying) to - ge - ther, Boo - hoo, Boo - hoo, Boo -

REN. *hoo - oo - oo, Boo - hoo, Boo - hoo, Boo - hoo - oo - oo!*

BAB. *hoo - oo - oo, Boo - hoo, Boo - hoo, Boo - hoo - oo - oo!*

CATH. *hoo - oo - oo, Boo - hoo, Boo - hoo, Boo - hoo - oo - oo!*

The piano accompaniment consists of a simple melody in the right hand and a bass line in the left hand, both in 4/4 time. The melody is composed of eighth and quarter notes, while the bass line uses half notes and quarter notes.

REN. Cry to - ge - ther!

BAB. Cry to - ge - ther!

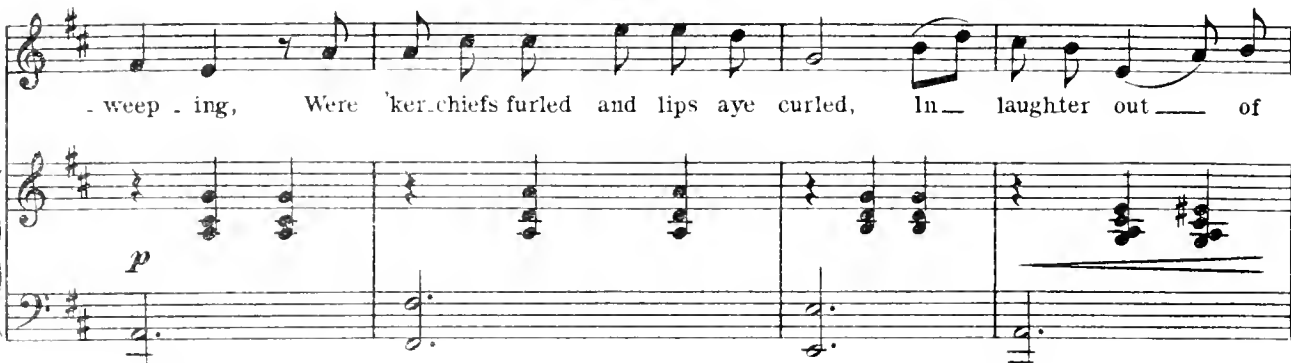
CATH. Cry to - ge - ther!

The musical score is for a three-part setting of "The Lord's Prayer." It features three vocal parts: REN. (Soprano), BAB. (Alto), and CATH. (Tenor). The piano accompaniment is written for a grand piano. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are "Cry to - ge - ther!" and are repeated in each vocal part. The piano part includes dynamic markings such as *f* (forte) and *ff* (fortissimo).

A musical score for the song 'The Rose Tree'. It consists of three staves: a vocal line at the top, a piano accompaniment on the right, and a bass line at the bottom. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line has a melody with a final note on a whole note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The bass line provides a harmonic foundation with chords and single notes.

Moderato.

REN.  How sad were world, no tears im-pearled, — How heavy grief un-

REN.  -weep-ing, Were kerchiefs furled and lips aye curled, In laughter out — of

REN.  keep-ing; Did tears for sake oft heart would break — And

REN.  string would o-ver-strain bow; Did sun ne'er wake o'er clouds o-paque —

REN. Why, where would be the rain - bow? For

BAB. For

CATH. For

rit.

p.

(STICH)

REN. grey when grow the skies of grief, A rain of tears shall bring re - lief,

BAB. grey when grow the skies of grief, A rain of tears shall bring re - lief,

CATH. grey when grow the skies of grief, A rain of tears shall bring re - lief, And

mf leggiero.

REN. And win back smil - ing weath - er, And

BAB. And win back smil - ing weath - er, And

CATH. win back smil - ing weath - er, And

REN. balm shall fall on irk and ache, And woe shall wane when wo - men take, A

BAB. balm shall fall on irk and ache, And woe shall wane when wo - men take, A

CATH. balm shall fall on irk and ache, And woe shall wane when wo - men take,

REN. real good cry, A real good cry, A real good

BAB. real good cry, A real good cry, A real good

CATH. A real good cry, A real good

REN. cry to - ge - ther. (crying.) to -

BAB. cry to - ge - ther. (crying.) to -


CATH. cry to - ge - ther. (crying.) to -

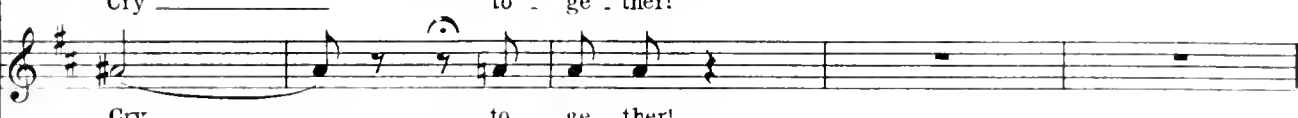
REN. 
- ge - ther! Boo - hoo, Boo hoo, Boo - hoo - oo - oo, Boo - hoo, Boo hoo, Boo - hoo - oo - oo!

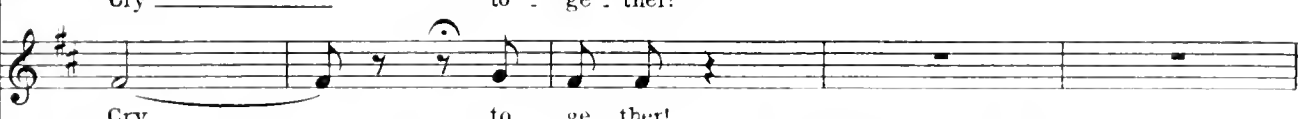
BAB. 
- ge - ther! Boo - hoo, Boo hoo, Boo - hoo - oo - oo, Boo - hoo, Boo hoo, Boo - hoo - oo - oo!


CATH. 
- ge - ther! Boo - hoo, Boo hoo, Boo - hoo - oo - oo, Boo - hoo, Boo hoo, Boo - hoo - oo - oo!



REN. 
Cry to - ge - ther!

BAB. 
Cry to - ge - ther!

CATH. 
Cry to - ge - ther!



REN. 
-

BAB. 
-

CATH. 
-



No 20

DUET.- (Catherine and Lefebre.)

Andante.

Catherine.

Piano.

p con espress.

CATH.  Though ma - nya hap - py year hath flown Since



CATH.  first your arms were round me thrown, — Still find I in their fold a .



CATH.  lone Life's per - fect scheme and — plan. And



CATH. *cres.*
 on me seems to fall a ray Of Love, from out the Far - a -

CATH. *mf*
 - way, When e'er these sim - ple words I say, — these sim - ple

CATH. *p meno mosso*
 words I say, — "Me and my old man," "Me and my old man," —

CATH. LEFEBRE.
 "Me and my old man" So long the time since we were

LEF.
 twain, How could I face — the world a - gain —

LEF. Save at your side? All life were pain, A blank, _____ the bye. and.

LEF. . bye. To me it means a world of bliss, — I

LEF. call a. gain your touch, your kiss, — I pray God bless you, breathing

LEF. this, — God bless you, breathing this, — "My dear wife and I!"

LEF. "My dear wife and I!" — "My dear wife and I!"

mf

CATH. One pulse our hearts, one pace our feet, To -

LEF. One pulse our hearts, one pace our

CATH. - ge - ther in the morn - ing sweet, To - ge - ther in the noon - day

LEF. feet, To - ge - ther in the morn - ing sweet, To -

CATH. heat, We've jour - ney'd shade and sun. We

LEF. - ge - ther in the noon - day heat, — We've jour - ney'd shade and sun.

CATH. did not fear the gath'ring gloom Of twilight age, nor dread death's

LEF. We did not fear the gath'ring gloom Of twilight

CATH. doom, Since Love tri-umphant o'er the tomb, Could cry we

LEF. age, nor dread death's doom, Since Love tri-umphant o'er the tomb,

CATH. twain are one! "Me and my old man!" "Me and my old man!"

LEF. We twain are one, "My dear wife and I!" Ah!

p *con espress.* *rit. lento.*

CATH. "Me and my old man!"

LEF. "My dear wife and I!"

pp *ppp*

Nº 21.

CHORUS.— Courtiers

Maestoso.

Piano.



CHO.

Once our lips the Bour.bon owned, Once our hearts the Bour.bon throned,
 Once our lips the Bour.bon owned, Once our hearts the Bour.bon throned,
 Once our lips the Bour.bon owned, Once our hearts the Bour.bon throned,

CHO.

No such ar.dent vo.tor.ies as we, Of the Ban.ner white and
 No such ar.dent vo.tor.ies as we, Of the Ban.ner white and
 No such ar.dent vo.tor.ies as we, Of the Ban.ner white and

CHO. Fleur - de - lis Now the Bour-bon's day is done,

The first system of the musical score consists of four staves. The top three staves are for a three-part vocal choir (Soprano, Alto, and Bass), each with its own line of lyrics. The bottom staff is for the piano accompaniment, with a grand staff (treble and bass clef). The lyrics for the choir are 'Fleur - de - lis' and 'Now the Bour-bon's day is done,'.

CHO. We a - dore the ris - ing sun, Rank St. Lou - is' crown as

The second system of the musical score consists of four staves. The top three staves are for a three-part vocal choir (Soprano, Alto, and Bass), each with its own line of lyrics. The bottom staff is for the piano accompaniment, with a grand staff (treble and bass clef). The lyrics for the choir are 'We a - dore the ris - ing sun,' and 'Rank St. Lou - is' crown as'.

CHO. far be - neath Bee and vi - o - let and Cae - sar wreath.

The third system of the musical score consists of four staves. The top three staves are for a three-part vocal choir (Soprano, Alto, and Bass), each with its own line of lyrics. The bottom staff is for the piano accompaniment, with a grand staff (treble and bass clef). The lyrics for the choir are 'far be - neath' and 'Bee and vi - o - let and Cae - sar wreath.'

CHO. Yes, the Ea - gle and the Tri - co - lor Are the fe - tish - es we

Yes, the Ea - gle and the Tri - co - lor Are the fe - tish - es we

Yes, the Ea - gle and the Tri - co - lor Are the fe - tish - es we

CHO. now a - dore. In the let - ters ser - ried le - gion met

now a - dore. In the let - ters ser - ried le - gion met

now a - dore. In the let - ters ser - ried le - gion met

CHO. Why, we ask, should "A" be fore - most set? Girt with badge and

Why, we ask, should "A" be fore - most set? Girt with badge and

Why, we ask, should "A" be fore - most set? Girt with badge and

CHO. bla - zon For the world to — gaze on,

bla - zon For the world to — gaze on,

bla - zon For the world to — gaze on,

CHO. *p* "N" should be the al - pha - bet, Sym - bol, thou, of First of

"N" should be the al - pha - bet, *p* Sym - bol, thou, of First of

"N" should be the al - pha - bet, *p* Sym - bol, thou, of First of

ff Allargando.

CHO. Men,— Be - a - ti - fic let - ter "N"!

Men,— *ff* Be - a - ti - fic let - ter "N"!

Men,— *ff* Be - a - ti - fic let - ter "N"!

No 22.

MENUET.

Tempo di menuetto.

Piano.

Musical score for Menuet No. 22 in A major, 3/4 time, by Franz Schubert. The score is in piano and consists of six systems of two staves each. The key signature has two sharps (F# and C#). The tempo is "Tempo di menuetto." The score includes dynamic markings: *mf*, *f*, *p*, and *dim.* The piece concludes with a double bar line and repeat signs.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature consists of three sharps (F#, C#, G#), and the time signature is 3/4.

The first system shows the right hand with eighth-note patterns and the left hand with a steady eighth-note accompaniment. Dynamics include *f* (forte) and *pp* (pianissimo).

The second system continues the melodic development in the right hand, with dynamics *mf* (mezzo-forte), *f*, *dim.* (diminuendo), and *p* (piano).

The third system features a *mf* *rall.* (rallentando) instruction in the right hand, followed by a *lento.* (lento) section.

The fourth system begins with a *mf* dynamic and includes accents in the right hand.

The fifth system shows a *mf* dynamic in the right hand and a *pp* dynamic in the left hand.

The sixth system concludes with a *cres: e rall:* (crescendo and rallentando) instruction, a *tr* (trill) in the right hand, a *lento.* marking, and a final *ff* (fortissimo) dynamic.

No 23.

DUET.—(Catherine and Napoleon.)

"LETTER SONG"

Allegro moderato.

Catherine. 

Piano. 

Though throned in

CATH. 

Ma - jes - ty, — do you re - call, Sire, No days at all, Sire, of for - tunes



CATH. 

low? Are they all lost in Time's — great heap of em - ber? No, I re -



NAPOLÉON.

NA. 

— mem - ber I knew 'twas so! Once, in the Rue Roy - ale, — a laun - dry



CATH. known, ——— Washed for a sous-lieu-ten-ant, (great now grown.) And there, it

CATH. chanced one day ——— he came a — lone. And all of this was

NAPOLEON.

NA. years a - go? Yes, years a - - go. 'Twas

CATHERINE.

rall:

rall: *Tempo I.*

CATH. *più mosso* Nine - ty - two, the Tui - ler - ies were fall - - ing, Not

NAPOLEON.

p più mosso

NA. CATHERINE.

past re-calling, they stand here still. As o-thers do, Sire, who

CATH.

ne'er had thought it, Nor e'er had wrought it, But through your

rit.

CATH.

will. That poor lieu-tenant since, has scaled the height Which then he

meno mosso

p

CATH.

on-ly saw in vi-sions bright, But what he would-n't

più mosso
cres.

mf

CATH. *see, be - hold to - night!*

NAPOLEON. *"Two shirts," What's this? a wash - ing*

dim: rall: a tempo p

CATH. *His wash - ing bill, his wash - ing bill.*

NA. *bill!*

Tempo I. rall: pp p

NA. *H'm! un - re - ceipt - ed? Yes, Sire, since you say it. He did - n't*

CATH.

CATH. *pay it, I don't com - plain, For know - ing he was poor — you —*

CATH. see, Sire, Those two lou - is, — Sire I let re - main. But

CATH. now I send in, (slight - ly o - ver - due,) Your Ma - jes - ty's ac - count.

NA. Mine, is this

CATHERINE.

NA. true? The laundress I, Sire, the lieu - ten - ant you (NA.)
(Of course! why you *à tempo* were called "Sans - Gène.")

CATH. Tou - jours "Sans - Gène!" Tou - jours "Sans - Gène!"

FINALE.

GAVOTTE DE VESTRIS.

Nº 24.

Piano.



SONG.—(Catherine.) and CHORUS.

"MY SABOTS."

Words by
ADRIAN ROSS.Music by
IVAN CARYLL.

Moderato con moto.

Catherine.

Piano.

CATHERINE.

The Queen and all her la . dies, Have

CATH.

no . thing much to do So ev . 'ry high . born maid is To

GATH. wear a high-heeled shoe. But wash - ing clothes my trade is I've

mf

GATH. al - ways un - der - stood There's no - thing half so good, as wear - ing

rit.

GATH. shoes of wood. Clack! clack! clack! clack! clack! clack! ah!

a tempo

Clack! clack! clack! clack! clack! clack!

CHO. Clack! clack! clack! clack! clack! clack!

Clack! clack! clack! clack! clack! clack!

f a tempo

CATH.

When the morn - ing comes you can hear my feet Ne - ver

> ben marcato.

a tempo

CATH.

lag - ging ne - ver drag - ging On the flag - ging of the

CATH.

street! Like the tap of drums when the trum - pet

CATH.

blows Is the pat - ter of my blithe sa - bots

CATH.

Prin

dim:

CATH.

cess . es and Mar . qui . ses And all the court Co . quettes Can

CATH.

dance as fa . shion plea . ses In slip . pers with ro . settes! But

CATH.

when a work - girl sei . zes A mo - ment for a dance, She

CATH.

has . nt / a . ny chance of such ex . trav . a . gance! Clack! clack!

CATH. clack! clack! clack! clack! Ah! When the fid - dles

CHO. Clack! clack! clack! clack! clack! clack!

Clack! clack! clack! clack! clack! clack!

CATH. play you can hear my feet Step - ping light - ly keep - ing

CATH. right - ly To the spright - ly mu - sic's beat, Like the laugh - ter

CATH.

gay of the heels and toes is the clat - ter of my

CATH.

blithe sa - bots. Is the

Blithe sa - bots Blithe sa - bots.

CHO.

Blithe sa - bots Blithe sa - bots.

Blithe sa - bots Blithe sa - bots.

CATH.

pat - ter and the clat - ter of my blithe sa - bots!

CATH.

CHO.

When the morn - ing comes You can hear her feet Ne - ver

f marcato

CATH.

CHO.

lag - ging, ne - ver drag - ging On the flag - ging of the street!

lag - ging, ne - ver drag - ging On the flag - ging of the street!

lag - ging, ne - ver drag - ging On the flag - ging of the street!

CATH.

Like the tap of drums, When the trum - pet blows Is the

CHO.

Like the tap of drums, When the trum - pet blows Is the

Like the tap of drums, When the trum - pet blows Is the

CATH.

Blithe sa - bots, Blithe sa - bots, Is the

pat - ter of her blithe sa - bots, Is the

CHO.

pat - ter of her blithe sa - bots, Is the

pat - ter of her blithe sa - bots, Is the

CRPS.

CATH. 
pat - ter and the clat - ter of my light sa - bots!

CHO. 
pat - ter and the clat - ter of my light sa - bots!



CATH. 


CHO. 




SONG-(Renée) and CHORUS.

"LE PETIT CAPORAL"

Words by
ADRIAN ROSS.Music by
IVAN CARYLL.

Tempo di marcia

Piano.

RENÉE.

1. You all must know Le
yet you'll say Le
all re vere Le

dim:

REN.

Pe - tit Ca - po - ral
Pe - tit Ca - po - ral
Pe - tit Ca - po - ral

Rat - a
Rat - a
Rat - a

CHO.

Le Pe - tit Ca - po - ral
Le Pe - tit Ca - po - ral
Le Pe - tit Ca - po - ral

Le Pe - tit Ca - po - ral
Le Pe - tit Ca - po - ral
Le Pe - tit Ca - po - ral

Le Pe - tit Ca - po - ral
Le Pe - tit Ca - po - ral
Le Pe - tit Ca - po - ral

REN. 

- plan
- plan
- plan

Was oh so small Just
Is now so tall There's
But I pre-fer A

Rat - a - plan plan plan plan
Rat - a - plan plan plan plan
Rat - a - plan plan plan plan

HO. 

Rat - a - plan plan plan plan
Rat - a - plan plan plan plan
Rat - a - plan plan plan plan

Rat - a - plan plan plan plan
Rat - a - plan plan plan plan
Rat - a - plan plan plan plan



REN. 

no - bo - dy at all Some fif - teen years a - go Rat - a -
no one else at all In all the world to - day Rat - a -
hand.some of - fi - cer To have him al - ways near? Rat - a -



REN.

plan
plan
plan

But still it's said With -
And Kings bow down And
He's not so great In

Rat - a - plan plan plan plan
Rat - a - plan plan plan plan
Rat - a - plan plan plan plan

CHO.

Rat - a - plan plan plan plan
Rat - a - plan plan plan plan
Rat - a - plan plan plan plan

Rat - a - plan plan plan plan
Rat - a - plan plan plan plan
Rat - a - plan plan plan plan

REN.

- in his cle - ver head He'd set - tled to be im - pe - ri -
of - fer him the crown From Prus - sia right to fair Por - tu -
gov - ern - ing the state Per - haps his brain is ra - ther ban -

REN. 

al. Al though his men In
gal. For he has grown By
al. But still in love He's



Rat a plan plan plan plan
Rat a plan plan plan plan
Rat a plan plan plan plan

CHO. 

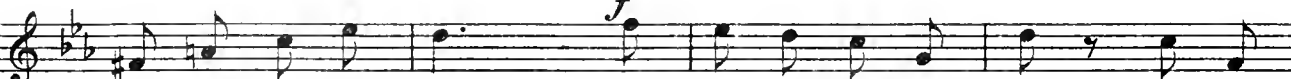
Rat a plan plan plan plan
Rat a plan plan plan plan
Rat a plan plan plan plan



Rat a plan plan pian plan
Rat a plan plan pian plan
Rat a plan plan pian plan



f *mf* *cres:*

REN. 

fun would call him then Le Pe tit Ca po ral Rat a
climbing on a throne Le Pe tit Ca po ral Rat a
ve ry far a bove Le Pe tit Ca po ral Rat a



f

REN. was so co - mi - cal! But when they went to fight They
 Duke or ma - re - chal! His sol - diers shout in war "Long
 just ab - surd fal - la! 'There's some one tall and slim And

REN. found his height was right, For they were shot and he was not Le
 live the Em - per - or" But yet, but yet they don't for - get Le
 if I'm dear to him Why, all of you can go and woo Le

cres:

REN. Pe - tit Ca - po - ral! Le Pe - tit Ca - po - ral In
 Pe - tit Ca - po - ral! Le Pe - tit Ca - po - ral ls
 Pe - tit Ca - po - ral! Le Pe - tit Ca - po - ral ls

CHOR. Le Pe - tit Ca - po - ral In
 Le Pe - tit Ca - po - ral ls
 Le Pe - tit Ca - po - ral ls

ff

REN. *fin - it - es - im - al, Big gren - a - diers de - clar'd with jeers He*
now the prin - ci - pal, His gren - a - diers are no - ble peers A
not my i - de - al, He must de - spise ro - man - tic sighs As

CHO. *fin - it - es - im - al, Big gren - a - diers de - clar'd with jeers He*
now the prin - ci - pal, His gren - a - diers are no - ble peers A
not my i - de - al, He must de - spise ro - man - tic sighs As

REN. *was so com - i - cal! But when they went to fight They*
Duke or Mar - e - chal! His sol - diers shout in war "Long
just ab - surd fal - lal! There's some one tall and slim And

CHO. *was so com - i - cal! But when they went to fight They*
Duke or Mar - e - chal! His sol - diers shout in war "Long
just ab - surd fal - lal! There's some one tall and slim And

REN. found his height was right, For they were shot and he was not Le
live the Em - per - or" But yet, but yet they don't for - get Le
if I'm dear to him Why, all of you can go and woo Le

CHO. found his height was right, For they were shot and he was not Le
live the Em - per - or" But yet, but yet they don't for - get Le
if I'm dear to him Why, all of you can go and woo Le

1st & 2nd 3rd

REN. Pe - tit Ca - po - ral! plan. 2. And 3. We - ral! plan.
Pe - tit Ca - po - ral! plan. - ral! plan.
Pe - tit Ca - po - .

CHO. Pe - tit Ca - po - ral! plan. - ral! plan.
Pe - tit Ca - po - ral! plan. - ral! plan.
Pe - tit Ca - po - .

DANCE.



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